

MOTION PICTURE REVIEWS

WOMEN'S UNIVERSITY CLUB
LOS ANGELES CALIF.

VOL. XIII 1939

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MOTION PICTURE REVIEWS

JANUARY

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Vol. XIII

JANUARY, 1939

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FEATURE FILMS

A CHRISTMAS CAROL ♦ ♦

Reginald Owen, Gene Lockhart, Kathleen Lockhart, Terry Kilburn, Barry Mackay, Lynne Carver, Leo G. Carroll, Lionel Braham, Ann Rutherford, D'Arcy Corrigan, Ronald Sinclair. Direction by Edwin L. Marin. From the story by Charles Dickens. Screen play by Hugo Butler. M.-G.-M.

In a preface to an early edition of "A Christmas Carol," Dickens said:—"I have endeavored, in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly and no one wish to lay it." To translate this "Ghostly little book" to the screen and have this foreword none the less applicable to the picture was no mean task for M.G.M., but they have succeeded admirably. The picture is just as unpretentious as the book and equally charming. It is delightfully acted by a very able cast, and its endearing qualities easily overshadow its few flaws.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Excellent

THE DAWN PATROL ♦ ♦

Errol Flynn, David Niven, Basil Rathbone, Donald Crisp, Melville Cooper, Barry Fitzgerald, Carl Esmond. Original story by John Monk Saunders. Screen play by Seton R. Miller and Don Tothoroh. Direction by Edmund Goulding. Warner Brothers.

Filmed for the second time, "The Dawn Patrol" justifies the contention that a good story can be successfully retold. It brings back a phase of airplane warfare in the days of 1916 when a handful of veteran flyers of the Fifty-ninth Squadron of the Royal Flying Corps, with replacements of pitifully young and inexperienced aviators, were sent out against the coldly cruel *Von Richter* (presumably *Von Richtofen*) and his efficient patrol. It is tense drama of brilliant, high-strung men, whose exploits in the sky hold one spellbound by their skill and daring and flair for perilous adventure. But there is also the somber side which comes very near to us now that thunderheads of war again threaten the world, the appalling tragedy and futile waste, the heart-rending sacrifice of youth because it is ordained by "criminal idiots who sit around a table" and plan to

remake the map. Errol Flynn takes the part of *Courtney* with keen understanding and judgment; David Niven, Basil Rathbone and Donald Crisp are almost equally convincing; in fact, every actor in the film seems to live his part. Edmund Goulding's direction is powerful. It is a picture which will be remembered not for a day but for a long time.

Adolescents, 12 to 16

Strong fare

Children, 8 to 12

Too tense

EXPOSED ♦ ♦

Glenda Farrell, Otto Kruger, Herbert Mundin, Chas. D. Brown, Richard Lane, Lorraine Krueger. Based on an idea by George R. Bilson. Original screen play by Chas Kaufman and Franklin Coon. Direction by Harold Schuster. Universal.

Click, the girl photographer of a modern pictorial magazine, is sued for taking views of a once-famous prosecutor who has fallen upon days of poverty and wretchedness. In trying to extricate herself from a bad situation—she gets into more trouble and eventually lands in the toils of gangsters. In the end the same prosecuting attorney comes to her rescue. While somewhat complicated in construction, it is a fast-moving film with some good acting. Otto Kruger is excellent in his portrayal of the various stages of his regeneration.

Adolescents, 12 to 16

Too mature

Children, 8 to 12

No

THE GIRL DOWNSTAIRS ♦ ♦

Franciska Gaal, Franchot Tone, Walter Connolly, Rita Johnson. Direction by Norman Taurog. M.-G.-M.

Comedy at its best is presented in "The Girl Downstairs." Franchot Tone is cast as a gentleman in disguise, and Franciska Gaal, piquant Hungarian actress, plays a Cinderella role as a scullery maid whose charms are more availing than those of her mistress. The cast is excellent and the picture is beautifully directed.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Mature

GOING PLACES ♦ ♦

Dick Powell, Anita Louise, Allen Jenkins, Ronald Reagan, Walter Catlett, Harold Huber, Thurston Hall, Minna Gombell, Louis Armstrong Maxine Sullivan. Screen play by Sig Herzig, Jerry Wald and Maurice Leo. Based on the play "The Hottentot" by Victor Mapes and William Collier, Sr. Direction by Ray Enright. Musical direction by Leo Forbstein. Warner Brothers.

If you remember "The Hottentot," that breezy farce in which a salesman from a

sporting-goods house masquerades as a famous Australian steeplechase rider to advertise his firm, you will recall that the gentleman's riding experience had been confined to mechanical horses, and that when circumstances forced him to mount *Jeepers Creepers*, a man-killing horse, the results were hilarious and thrilling. The story has been modernized with highly effective musical interludes, notably the swing number, "Mutiny in the Nursery," in which Louis Armstrong, his colored band and chorus, and Maxine Sullivan are starred. "Jeepers Creepers," the theme song, is a high light. Armstrong as *Gabe*, the groom and trainer, has found that the vicious horse has one vulnerable point, a weakness for a song composed for him. The scenes in which *Gabe*, then *Peter Mason* (Dick Powell), and then the band use this song to soothe the animal are extremely funny. Dick Powell, Walter Catlett, Alan Jenkins and Harold Huber are very entertaining when they compose "Oh, What a Horse Was Charlie." The comedy is good, the music catchy, and the steeplechase effectively thrilling.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

HEART OF THE NORTH ♦ ♦

Dick Foran, Gloria Dickson, Gale Page, Allen Jenkins, Patrick Knowles, Janet Chapman, James Stephenson, Anthony Averill, Joe Sawyer, Joseph King, Russell Simpson, Arthur Gardner, Garry Owen. Screen play by Lee Katz and Vincent Sherman. Direction by Lewis Seiler. Warner Brothers

Stirring melodrama with the Royal Mounted Police of Canada tracking their man through terrific physical difficulties. It is a lusty tale of adventure set in magnificent country and photographed in technicolor. If some of the action is faked it is so cleverly done that no hint is given the audience who sit breathless through scenes of violent action and cheer when the "mounties" get their men. Very entertaining of its type.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Depends on taste

HIS EXCITING NIGHT ♦ ♦

Charlie Ruggles, Ona Munson, Maxie Rosenbloom, Marion Martin, Stepin Fetchit, Raymond Parker. Direction by Gus Meins. Based on a play by Katherine Kavanaugh. Universal.

Charlie Ruggles is amusing in the role of a timid bridegroom who is kidnapped on his wedding day, and Stepin Fetchit contributes some laughable scenes. Otherwise this is a below-average, slapstick farce.

Adolescents, 12 to 16

Poor

Children, 8 to 12

No

KENTUCKY ♦ ♦

Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille, Karen Morley, Moroni Olsen, Russell Hicks, Willard Robertson, Charles Waldron, George Reed, Bobs Watson, Delmar Watson, Leona Roberts. Screen play by Lamar Trotti and John Taintor Foote. Direction by David Butler. Twentieth Century-Fox.

Close your eyes and think of Kentucky. Start with the period of the Civil War and hurry your imagination along to the present. All the scenes that come to your mind, you will find in the picture called "Kentucky." You will see plantation days, with the breeding of thoroughbred horses in Kentucky's bluegrass. You will see the Kentucky Derby won by the horse you want to have win. You will see the remnants of a feud which dies with the passing of the man who witnessed the reason for its being, and you will realize that with him passed a very colorful phase of American life. As a play "Kentucky" creaks, but it is nevertheless enjoyable, an experience similar to rereading a familiar and well-liked book. Technicolor photography is in the hands of Ray Rennahan, whose fine sense of color values and color harmony will delight the aesthete.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Yes



LITTLE ORPHAN ANNIE ♦ ♦

Anne Gillis, Robert Kent, June Travis, J. Farrell MacDonald, Ian MacLaren. Based on the comic strip by Harold Gray. Direction by Ben Holmes. Paramount-Colonial.

If this film should succeed, no better proof is needed that the average audience has a twelve-year-old mind. Nor is it particularly adapted as entertainment for the actual twelve-year-old. The kindness, affability and social consciousness of *Annie* are probably true to the character developed in the newspaper cartoon, but a better background could have been chosen for her good deeds than the prize-ring. Several scenes are beyond the bounds of good taste, and one, which features a fight between housewives and loan sharks, is definitely offensive. It is unfortunate that a picture so poorly conceived should, by its title, attract children.

Adolescents, 12 to 16
No—Lowers standard
of appreciation

Children, 8 to 12
No

LITTLE TOUGH GUYS IN SOCIETY ♦ ♦

Mischa Auer, Mary Boland, Edw. Everett Horton, Helen Parrish, Jack Searl, Frankie Thomas. Original screen play by Edward Eliscu and Mortimer Offner. Direction by Erle C. Kenton. Universal.

It is to be hoped that the New Year will draw the curtain on the cycle of boy gang films, for anyone who has seen one knows them all, and they are getting no better very fast. This one differs from its predecessors in its would-be comical approach to the problem of youth delinquency, but it features the same rowdy types of hoodlums with their same crudeness and bravado. The story tells how six boys from the East side of New York, escaping from the police, find refuge in a country estate, and upon advice of a psychiatrist, cure a problem child of an advanced case of sulks. While the picture is very nearly a slapstick comedy, one cannot be sure that some of it is not meant to be taken seriously, and it leaves a most unpleasant impression of false values.

Adolescents, 12 to 16
No

Children, 8 to 12
Very misleading



PACIFIC LINER ♦ ♦

Victor McLaglen, Chester Morris, Wendy Barrie, Alan Hale, Barry Fitzgerald, Allan Lane, Halliwell Hobbes, Cyrus W. Kendall, Paul Guilfoyle, John Wray, Emory Parnell, Adia Kutnetzoff. Direction by Lew Landers. R.-K.-O.

So depressingly realistic is this picture that seeing it is like living through the horrible experience it portrays. *Crusher McKay*, played by Victor McLaglen, is the leading character. Brutal, overbearing Chief Engineer of a crew of stokers on an ocean liner, he drives his men like slaves. When cholera breaks out in the engine room, the occupants are quarantined and the room is turned into a temporary hospital where men die and are cremated by their comrades. *Crusher* is stricken, but when mutiny threatens he leaves his bed to resume command until the ship is brought to dock. As a realistic study of a certain type of man and of the hardships suffered by stokers, the film may be interesting to a limited audience.

Adolescents, 12 to 16
Depressing and
brutal

Children, 8 to 12
Horrible

PARIS HONEYMOON ◇ ◇

Bing Crosby, Franciska Gaal, Akim Tamiroff, Ben Blue, Edward Everett Horton, Shirley Ross. Based on a story by Angeia Sherwood. Direction by Frank Tuttle. Paramount.

Perhaps the most difficult picture to comment on is one which is neither good enough for praise nor poor enough for censure. "Paris Honeymoon" is standard of this type. It includes such variations as Shirley Ross singing in a bath tub and Bing Crosby singing in a tea wagon, and other less novel backgrounds for songs. Add a setting in the Balkans, colorful peasantry, a native festival, a pretty little minx (Franciska Gaal) for love interest, a harried butler (Edward Everett Horton) for humor, and a diligent scoundrel (Akim Tamiroff) for menace. The plot is tucked away between rose petals and you can easily supply it without straining the imagination.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No



PYGMALION ◇ ◇

Leslie Howard, Wendy Hiller, Wilfrid Lawson, Marie Lohr, Scott Sunderland, Jean Cadell, David Tree. Screen play and dialogue by Bernard Shaw. Adaptation by W. P. Lipscomb, Cecil Lewis and Iran Dailymple. Music by Arthur Honegger. Direction by Anthony Asquith and Leslie Howard. Produced by Gabriel Pascal.

George Bernard Shaw's well-known comedy modernizes the Greek myth of the artist who prayed that his lovely statue might be endowed with a soul. The Pygmalion of the play is *Higgins*, a professor of phonetics. During moments of casual research he comes across a drab, unkempt cockney flower-girl, and to win a bet he undertakes to transform her into a lady of fashion, to remove all trace of her dialect and to teach her grammar and behavior. The results of the experiment, on the screen as in the play, are highly entertaining. The ending of the picture version hints at the possibility of romance between *Higgins* and *Eliza*, a solution which Shaw completely rejected in the analysis of his characters in the "sequel" to his play. The change, however, does not detract from the extremely clever satire, and the movie does preserve to a remarkable degree Shaw's sly, pungent humor. Mr. Howard seems perfectly suited to the role. Wendy Hiller, an English actress of unusual charm, is delightful as *Eliza*. Her performance is superbly shaded from broad humor to dramatic poignancy. Wilfrid Lawson as the girl's father deserves credit in his amusing character role. Scott Sunderland, Jean Ca-

dell, Marie Lohr, and David Tree are all exceedingly good. This is rare entertainment not to be missed by those desiring the unusual.

Adolescents, 12 to 16
Mature but good

Children, 8 to 12
Interest depends on maturity



RIDE A CROOKED MILE ◇ ◇

Akim Tamiroff, Frances Farmer, Leif Erikson, Lynne Overman. Original story and screen play by Ferdinand Reyher and John C. Moffitt. Direction by Alfred E. Green. Paramount.

If you intend to see "Ride a Crooked Mile" prepare to wade through a long stretch of slime and mire in order to reach the lotus bud. It is a melodramatic story of a Russian Cossack who has turned cattle rustler and of his son for whose sake he attempts to reform. Motivated by a theme which eventually points in the right direction, it is distasteful in general effect, and no amount of fine horsemanship, Russian songs, and sincere acting can make it otherwise. It is rather obviously constructed as a vehicle for Akim Tamiroff and on that account seems somewhat artificial.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No



SECRETS OF A NURSE ◇ ◇

Edmund Lowe, Helen Mack, Dick Foran, Samuel S. Hinds, Paul Hurst, Leon Ames. Screen play by Tom Lennon and Lester Cole. Direction by Arthur Lubin. Universal.

The title is a very definite lure for a film which will disappoint those whose curiosity is aroused by it. The nurse may know but she certainly doesn't tell any secrets. She is principally concerned with a battered pugilist who arrives at the hospital more dead than alive. His subsequent attempt at another type of life involves him in a murder of which he is innocent. He is sent to the death-house, and relieved at the last minute when a gangster confesses the name of the killer. Most movie-goers would probably prefer to have mental anguish served in smaller doses. If the movies are a form of escape, the average "Babbitt" would rather escape to something less dour.

Adolescents, 12 to 16
No

Children, 8 to 12
Unsuited

SWEETHEARTS ◇ ◇

Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger, Florence Rice, Mischa Auer, Herman Bing, Gene Lockhart, Lucile Watson, Kathleen Lockhart, Reginald Gardiner. Based on the Operetta "Sweethearts." Music by Victor Herbert. Screen play by Dorothy Parker and Alan Campbell. Musical adaptation by Herbert Stothart. Direction by W. S. Van Dyke, II. Photographed in technicolor. M.-G.-M.

Herbert Stothart has woven the lovely melodies of another era of musical operetta into a modern pattern. "Sweethearts," as the older generation knew it, is the background for a story of today where two glamorous stars find their private lives entirely moulded to the demands of publicity and the traditions of the stage. These stars, who are genuinely charming people, are tired of the routine of six years of the same production, the same songs, the kindly advice of their "royal families" whose own long experience before the public makes them overcritical. When Hollywood lures, with glowing promises of more leisure variety and freedom, complications develop which threaten their marriage. The picture may be called radiant. Jeanette MacDonald and Nelson Eddy are admirably cast, seeming to play together with greater zest than ever. The costumes are exquisite, the color is glitteringly beautiful, and, for the ladies, there is a fashion show which will long be remembered for its glamor.

Adolescents, 12 to 16

Good, girls particularly

Children, 8 to 12

A lovely pageant but unusually long



SWING THAT CHEER ◇ ◇

Tom Brown, Robert Wilcox, Andy Devine, Constance Moore, Samuel S. Hinds. From a story by Thomas Ahearn and F. Maury Grossman. Screen play by Charles Grayson and Lee Loob. Direction by Harold Schuster. Universal.

"Swing That Cheer" is far better than most college pictures, not for the reason that it is livelier or more spectacular by football standards, but because it makes a successful effort to show college people as they really are. The coach, the two main football players, and the girls are individuals whose like can be found on many a campus, as are the group in the fraternity house and the local night spot. The question of retaining a fine coach who has had several losing seasons, and the rivalry between the spoiled youth who carries the ball and the one whose skilled interference has built up the glory of his team mates are vital issues in many an academic center. There is an excellent feel-

ing of fair play, and while football is the keynote of the story, professors are permitted to flunk athletes for inferior work, which after all is as it should be.

Adolescents, 12 to 16

Very good

Children, 8 to 12

If they like football



THANKS FOR EVERYTHING ◇ ◇

Adolph Menjou, Jack Oakie, Jack Haley, Arleen Whelan, Tony Martin, Binnie Barnes. Based on story by Gilbert Wright. Direction by William Seiter. 20th Century-Fox.

This farce pokes lively fun at polls of taste, at high pressure advertising, and at those behind the scenes who foment war hysteria. When *Henry Smith* wins a \$25,000 prize for having average taste, the slick advertising firm, by dishonest trickery, refuse to give him the money but keep him on their pay-roll to use him as a human guinea pig, thus profiting by his daily reactions. The underlying idea is clever, and many audiences will not object to the fact that its presentation is pure slapstick because the theme is so thoroughly American. Under more subtle direction, it might have been keen satire with real significance, but author and director have tossed overboard logic, clarity, and coherence in a riot of antics. Jack Haley takes the acting honors. He has ability for more sympathetic humor.

Adolescents, 12 to 16

Within their interest

Children, 8 to 12

Passable



TOM SAWYER, DETECTIVE ◇ ◇

Porter Hall, Billy Cook, Donald O'Connor, Philip Warren, Janet Waldo, Clara Blandick, Elisabeth Risdon, Ed Pawley, Hattie McDaniels, Oscar Smith, William Haade, Harry Worth, Si Jenks. Direction by Lewis King. From the book by Mark Twain. Paramount.

Quoted in the January, 1939, *Readers' Digest*, is the following letter from Mark Twain to a Mr. Kester who had asked permission to make a play of "Tom Sawyer":

"I should like to see 'Tom Sawyer' staged. You need not submit the play to my approval. Turn the book upside down and inside out if you want to. If you wish to add people, incidents, morals, immorals, or anything else, do so with a free hand. My literary vanities are dead and nothing I have written is sacred to me.

"Sincerely yours,

"S'L CLEMENS,"

It is well that Mark Twain was so lenient, for this film merely uses the familiar characters and locale in a new adventure in the spirit of the more melodramatic chapters of "Tom Sawyer" and "Huckleberry Finn." In the picture two boys are acting as de-

rectives in order to clear *Uncle Silas* of a murder charge. The story is no more plausible than a child's day-dream in which he sees himself the hero of a blood-curdling tale. There is nothing objectionable in the picture and the setting and characters are interesting, but on the whole it is only passably entertaining.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Emotional



TRADE WINDS ◇ ◇

Frederic March, Joan Bennett, Ralph Bellamy, Ann Sothorn, Sidney Blackmer, Thomas Mitchell, Robert Elliot, Joyce Compton, Richard Tucker. From the original story by Tay Garnett. Direction by Tay Garnett and Walter Wanger. United Artists.

Among its several good points this murder mystery has a fine cast, beautiful sets, dialogue by Dorothy Parker, and distinguished photography. Its plot has to do with a pretty girl (Joan Bennett), who is suspected of having shot a man, and a philandering detective (Frederic March), who trails her round the world to collect a reward and finally proves her innocent instead. The picture is an entertaining but unimportant addition to the stars' repertoire.

Adolescents, 12 to 16
Sophisticated and
ethically confusing

Children, 8 to 12
No

ZAZA ◇ ◇

Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett, Ann Todd, Rex O'Malley, Ernest Cossart, Janet Waldo, Dorothy Tree, Monty Wooley, Maurice Murphy, Frank Puglia. Direction by George Kukur. Screen play by Zoe Akins, from the play by Pierre Berton and Charles Simon. Paramount.

The screen revival of this once-popular play reflects few qualities that would account for the success of the original. The story is an emotional one of love and sacrifice. *Zaza* loves a man who is deeply infatuated with her, but she breaks off the affair when she discovers that he is married and is the father of a little girl. Settings and period costumes add a piquant touch to the film, but technically it is disappointing, and though Miss Colbert is charming, her interpretation of the title role is not sufficiently inspired to redeem an undistinguished production. Bert Lahr as *Cascart*, *Zaza's* vaudeville partner and manager, is exceptional.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

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FEBRUARY

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FEATURE FILMS

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Four Girls in White
The Great Man Votes
Gunga Din
Idiot's Delight
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Nancy Drew, Reporter
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South Riding
Stand Up and Fight
The Story of a Cheat
They Made Me a Criminal
Topper Takes a Trip
Wings of the Navy
Youth Marches On

SHORT SUBJECT

Power

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FEBRUARY, 1939

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FEATURE FILMS

BOY SLAVES ♦ ♦

Anne Shirley, Roger Daniel, James McCallion, Alan Baxter, Johnny Fitzgerald. Based on a novel by Albert Bein. Direction by P. J. Wolfson. RKO.

This is a nauseating picture of young boys and a girl working in a turpentine camp under shocking conditions of brutality and oppression. Imprisoned by barbed wire fences, fed on "slop" and driven like galley slaves, they finally make a break for freedom. A foreword to the picture warns mothers of the country that these conditions actually exist, but even if this is so, such an orgy of brutality has no place among so-called entertainment films and should not be released for general audiences.

Adolescents, 12 to 16
Impossible

Children, 8 to 12
Impossible

ciently entertaining without the addition of the who-caused-the-accident mystery about which the story revolves. Though thrilling, the accidents are not gruesomely pictured. However the idea that a murderous villain is responsible for the death of one driver after another is rather a horrid and sinister thought if the plot is to be considered at all plausible. Dennis O'Keefe is pleasing in the part of the young daredevil driver.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

DISBARRED ♦ ♦

Gail Patrick, Otto Kruger, Robert Preston, Sidney Toler. Based on a story by Harry Sauber. Direction by Robert Florey. Paramount.

This picture exposes the unethical practices of a disbarred attorney and shows the social consequences. A woman lawyer is innocently his tool until her suspicions are aroused. The entertainment values are a matter of taste, depending upon whether one is interested in seeing the way the law may be (and frequently is) circumvented, but the unpleasant story is handled in an able fashion by a competent cast and director.

Adolescents, 12 to 16
Doubtful value

Children, 8 to 12
Unsuitable and uninteresting

BURN 'EM UP O'CONNER ♦ ♦

Dennis O'Keefe, Cecilia Parker, Nat Pendleton, Harry Carey, Addison Richards, Charley Grapewin, Alan Curtis. Screen play by Milton Merlin and Byron Morgan. Direction by Edward Sedgwick. M.-G.-M.

This exciting narrative of automobile racing is based on a book by Sir Malcolm Campbell and shows innumerable authentic scenes of race tracks and crashes, which, for devotees of the sport, will make the film suffi-

EDGE OF THE WORLD ♦ ♦

John Laurie, Bell Chrystall, Nial MacGinnis, Eric Berry, Kitty Kerwin, Finlay Currie. Story and Direction by Michael Powell. Jo Rock Production.

This a gripping story of life on the rock-bound, forbidding island of Foula off the coast of Scotland, when diminishing population, exhausted peat fields and barren lands make life an unendurable hardship for the few who are left. The story is a tragic epic of stern reality. It is comparable in many ways with "Grass" and "White Gold." In this story the forces of nature have to be reckoned with and overcome, necessitating a mass movement into more fertile lands. The scene depicting the exodus is the finishing touch to this stirring drama. The older generation in combat with the younger is a theme which runs through the play and is responsible for much of the tragedy that befalls the sons and daughters around whom the romance centers. Strong and stubborn personalities and deeds of daring adventure are depicted with much artistry and great ability. The cast throughout is exceptional, and several players are outstanding. Notably so are *Peter* (John Laurie), *James* (Finlay Currie), and *Andrew* (Nial MacGinnis). On the whole it is an unusually fine picture, very much out of the ordinary and done with discriminating judgment.

Adolescents, 12 to 16

Very drab and heavy

Children, 8 to 12

No

FOUR GIRLS IN WHITE ♦ ♦

Florence Rice, Una Merkle, Ann Rutherford, Mary Howard, Alan Marshall, Kent Taylor, Buddy Ebsen, Jessie Ralph, Sara Haden. Original story by Nathalie Bucknall and Endre Bohem. Screen play by Dorothy Yost. Direction by S. Sylvan Simon. M.-G.-M.

Here is a light, superficial melodrama which points no moral and settles no problems. While set in a hospital environment, it gives a somewhat burlesqued idea of hospital procedure and the training of nurses. Four girls enter training; one to fit herself to support her child; one apparently to get food; another to be with her older sister; and the latter to get a rich husband. Florence Rice plays the role of the predatory woman, and she handles it very well. Ann Rutherford is charming as the little sister who wins the doubtful honor of marrying a rich play boy. Mary Howard is sacrificed in an unnecessary and tragic death, and Una Merkle gives the comedy touch with her usual skill. *Norma Page* (Florence Rice) is consistently ruthless. Though her heroism in the melodramatic climax suggests a change of heart, the audience is left questioning whether it is a lasting reformation. It is mildly entertaining but will soon be forgotten.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE GREAT MAN VOTES ♦ ♦

John Barrymore, Peter Holden, Virginia Weidler, Katharine Alexander, Donald MacBride, Bennie Bartlett, J. M. Kerrigan, Granville Bates. Story by Gordon Malherbe Hillman. Screen play by John Twist. Directed by Garson Kanin. RKO.

Garson Kanin, director of this film, also directed "A Man To Remember," an unheralded picture that proved to be excellent entertainment. "The Great Man Votes" is also an unpretentious film and again it turns out to be unexpectedly good entertainment. It gives wide latitude to John Barrymore's gift for broad humor as well as to his ability to portray sincere emotion. He plays the role of an affectionate ne'er-do-well parent of two delightful children (played by Peter Holden and Virginia Weidler). Though a former professor at Harvard and a respected writer, he has lost all incentive and ambition because of his wife's death and has become a night-watchman with his daily quart of bootleg liquor. His children's belief in him and an opportune chance to be an important cog in the wheel of a political election, bring things to an hilarious climax. The emotional scenes are not overdone, and the lines and situations are absurdly funny. Mr. Barrymore alone could have put over the verbose witticisms, but Peter Holden and Virginia Weidler are close seconds for acting honors.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Mature but better than most

GUNGA DIN ♦ ♦

Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe, Eduardo Ciannelli, Joan Fontain, Montagu Love. Screen play by Joel Sayre and Fred Guiol. Story by Ben Hecht and Charles MacArthur. Based on the poem by Rudyard Kipling. Produced and directed by George Stevens. R. K. O.

No adventure related by *Private Mulvaney* in Kipling's most extravagant prose could rival the exploits of *Cutter, MacChesney*, and *Ballantine* in R. K. O.'s "Gunga Din." This is a film which, for battle smoke, knife wounds, charging cavalry, and magnificence of outdoor scenery, has never been surpassed. It carries on the tradition of Great Britain's supremacy in India, and the British soldier's delight in hazardous adventure. *Cutter, MacChesney*, and *Ballantine* are a combination of Kipling's "Soldiers Three" and Dumas' "Three Musketeers." Sergeants attached to a British outpost in India, they are happy when baiting each other and happiest when facing the possibility of assassination by marauding natives. An uprising of the Thugs, (worshippers of the goddess, Kali) who strangle and knife their victims, is the occasion for the terrific battle which is the climax of the film, but throughout the preceding reels, there have been enough bloody

kirmishes to keep the audience on the edge of their seats, and one scene, laid in an abandoned outpost, is so fraught with terror and suspense that the fighting comes as a relief. Besides furnishing the name of the production, Kipling's poem provides an appealing character who plays an important part in preventing the wholesale slaughter of the British troops. *Cutter, MacChesney* and *Ballantine* perform amazingly reckless feats, and though they occasionally seem more stupid than brave, they are a delightful trio whose humor is often unexpectedly subtle. Cary Grant is remarkably clever in his handling of the role of *Cutter*. The film is a triumph of direction, especially in the mass scenes. Though it makes no entirely new contribution to screen stories of its type, it is different enough from its forerunners to stand on its own merits.

Adolescents, 12 to 16
Entertaining, though
long and violent

Children, 8 to 12
Too long and
exciting

IDIOT'S DELIGHT

Norma Shearer, Clark Gable, Edward Arnold, Charles Coburn, Joseph Schildkraut, Burgess Meredith, Laura Hope Crews, Skeets Gallagher, Peter Willes, Pat Patterson, William Edmunds, Fritz Feld and the "Les Blondes" Virginia Grey, Paula Stone, Joan Marsh, Virginia Dale, Bernadene Hayes, Lorraine Krueger. From the Pulitzer Prize play by Robert E. Sherwood. Adapted for the screen by Robert Sherwood. Direction by Clarence Brown. M. G. M.

Robert Sherwood adapted his Pulitzer prize play for its screen presentation and therefore apparently approves the changes made. The film is still a highly entertaining satire on war, although those who enjoyed the more sophisticated Theatre Guild production will miss its smart subtlety and will object to the happy ending by which much of the irony of the original is lost. In the film we are first introduced to *Harry* when, wounded, he disembarks from a troop ship returning from France during the great parade when New York welcomed the victorious American Legionnaires. The scene where an ambulance is refused permission to cross through the column of marching soldiers establishes the ironic mood. The following sequences show the meeting of *Harry* and *Irene* in Omaha when *Irene* is introduced as a simple but human and imaginative trouser in a vaudeville acrobatic act. Miss Shearer's acting is nicely shaded both in this characterization and later as the pseudo Russian aristocrat traveling through Europe in the company of a munitions magnate. Clark Gable is very amusing in the role of song-and-dance man, manager of a group of chorus girls touring Central Europe. The two meet again in a frontier town when war is declared. The setting is dramatic—an inn set high amid

magnificent snow-capped mountains. Below is a hidden air port; thundering planes give a sinister warning; soldiers on guard contribute to the military atmosphere. All this is in stunning contrast to the original purpose of the inn (a place for sports enthusiasts), and to the personalities of the guests who are unwillingly interned there. Although the minor characters have been subordinated to the leads and therefore contribute less to the poignancy of the satire, they are outstanding in their roles. Charles Coburn, as Dr. Walderssee, the German scientist abandoning his research for a cancer cure because "men only desire to kill each other," gives a splendid characterization. William Edmunds is equally fine as Dumpty, the kindly peasant. His comment on becoming an alien overnight through the Versailles Treaty is a touching incident which makes his immediate response to the call to arms deeply moving. Others in the cast also are exceptionally good: Peter Willis, Pat Patterson, Joseph Schildkraut, Burgess Meredith, and the girls of the troupe. Some of Miss Shearer's costumes are ludicrously unbecoming but this is quite incidental in a production which is so interesting and entertaining a contribution to modern American cinema.

Adolescents, 12 to 16
Very mature

Children, 8 to 12
Too mature

JESSE JAMES

Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Henry Hull, Slim Summerville, J. Edward Bromberg, Brian Donlevy, John Carradine, Donald Meek, Jane Darwell, John Russell. Original screen play by Nunnally Johnson. Photography by George Barnes. Direction by Henry King. 20th Century-Fox.

"James, Jesse W. (1847-82), *American outlaw, born in Clay county Mo., the son of a Baptist minister. The family were Southern in their sympathies during the Civil War, and as a consequence were persecuted by their Union neighbors. Jesse joined Quantrell's guerrillas and soon earned a name for reckless daring. In 1866 he was outlawed, and from that time until his death was constantly pursued by officers of the law. During these years he attained a world-wide notoriety by the crimes he committed, by his romantic adventures, and his almost invulnerable success. These exploits were generally bank or train robberies. Finally Governor Crittenden of Missouri offered a reward of \$10,000 for his capture, dead or alive, and, tempted by this bribe, two members of his own band, Robert and Charles Ford, killed him in his home at St. Joseph, Mo., (April 3, 1882.) His brother Frank, a consumptive, received a government pardon.*"—New Standard Encyclopedia.

The film story avoids raising the ghosts of

Civil War animosities but uses instead the equally doubtful expedient of picturing incredible and shocking brutality on the part of railroad representatives as the initial cause of Jesse James' career of banditry. Thus when his mother is killed by railroad agents attempting to confiscate the James homestead, Jesse takes revenge by shooting the murderer, and embarks on a campaign of train robberies to even his score against the railroads. Soon crime becomes an end in itself for him and his brother *Frank*, and they continue to rob and kill for the love of adventure. The picture is a Western melodrama and thriller of magnificent proportions, superbly photographed in Technicolor against the authentic background of the Ozark Mountains. Undeniably entertaining, it nevertheless ends on a discordant note in a eulogy of the notorious lawbreaker, calling him a man of whom America is proud. These lines might better be omitted for the sake of American self respect. Although the cast is generally good, the picture would have been stronger and more acceptable ethically had Tyrone Power been able to make a convincing change from a likable boy to a ruthless desperado. It takes a mature viewpoint and a cool head to discount the sympathetic aura thrown around the character by Tyrone Power's winning personality and a persuasive script.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
Too violent and unethical



NANCY DREW, REPORTER ◇ ◇

Bonita Granville, John Litel, Frank Thomas, Jr., Mar Lee, Sheila Bromley, Larry Williams, Betty Amann, Dickie Jones, Jack Perry. Based on the Nancy Drew Stories by Carolyn Keene. Screen play by Kenneth Gamet. Direction by William Clemens. Warner Bros.

The "Nancy Drew" stories by Carolyn Keene have no great literary merit but they have a wide following among adolescents, girls particularly, in a certain stage of their reading development. They are thrilling adventure tales, not very subtle, but romantically melodramatic, and in the same category as detective stories for adults. The films are fashioned in the same mold. They are packed with action and excitement, but even twelve-year-olds recognize their lack of realism and the fantastic luck which the heroine enjoys in her impossible escapades. In this second picture in the series, *Nancy* wins a journalism contest and reports for a promised month's trial on the reporter's staff. She cheats a little on an assignment and unearths a murder mystery. She and her friend (*Ted Nickerson*) taking wild risks, and showing superhuman sagacity, succeed in solving the case although the criminals are actually caught through a prank played by *Ted's* small sis-

ter and a pal. It is a prank which most children will delight in, although the majority are too socially minded to indulge in it except vicariously. There is plenty of broad humor, and average youthful audiences will deem it "keen." As a matter of fact it does hold interest, and the indulgent will chuckle over the absurdities of the situations. Bonita Granville makes an attractive heroine and acts with enthusiasm and zest.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

Exciting



SONG OF THE BUCKAROO ◇ ◇

Tex Ritter, Jinx Falkenberg, Tom London, Horace Murphy, Mary Ruth, George Chesbro, Snub Pollard. Story and screen play by John Rathmell. Direction by Al Herman. Monogram Pictures.

Obviously designed for children's matinees and unsophisticated audiences "Song of the Buckaroo" presents a Western theme set in the period of the nineties. *Texas Dan* is an outlaw protecting the poor but stealing from the rich to avenge an injustice to his mother. His gang resists his authority, first by holding up a bank and then by killing a man and a woman in the hold-up of a covered wagon. Injured in the fighting and left for dead, he is rescued by the town authorities who mistake him for the murdered settler. Adopting the name and identity of the dead man he begins life anew and accepts the responsibility of a baby girl found in the wagon. When the gang discovers him a few years later, trouble begins and a grand fight with fists and guns settles the problem forever. It is a naive story adequately acted. An election sequence humorously satirizes New Deal promises. There are a number of pleasing musical interludes brought unaffectedly into the story. Tex Ritter has a melodious voice and croons cowboy lyrics well. Mary Ruth is a child prodigy on the piano and performs beautifully Bach's "Sol-feggietto in C Minor" and Schumann's "Trau-umerei."

Adolescents, 12 to 16

A matter of taste

Children, 8 to 12

Passable



SON OF FRANKENSTEIN ◇ ◇

Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill, Donnie Dunagan, Emma Dunn. Suggested by the story written in 1816 by Mary Woolstonecraft Shelley. Direction by Rowland V. Lee. Universal.

It is hard for anyone who does not like horror pictures to understand why anybody should want to see one. This production has a fine cast, is technically extremely good and perhaps fascinating to those who are not repelled by its hideousness. The close-up details of facial expressions of the monster and of those whom he terrifies make the picture sickening to look at. The film is a sequel of

the last Frankenstein picture. The son of Frankenstein attempts to revive the monster his father had created, and to carry on the experiment of trying to provide him with a human brain. The monster breaks loose, terrorizes the community, and is finally disposed of in a pit of boiling sulphur.

Adolescents, 12 to 16
Very bad

Children, 8 to 12
Terrible

SOUTH RIDING

Edna Best, Ralph Richardson, Edmund Gwenn, Ann Todd, Marie Lohr, Milton Rosmer. Based on novel by Winifred Holtby. Direction by Victor Saville. British-made. United Artists.

This English film has with fine simplicity pictured the contrasting characters who compose the Housing Committee of a Town Council. As the social problems are settled the destinies of all concerned are affected. The story is told so naturally that the people seem to live. The direction is excellent. Careful attention to details of lighting, seasonal changes, and natural surroundings gives reality to a subject which offers food for thought and which will appeal to audiences interested in more serious drama.

Adolescents, 12 to 16
Rather too serious

Children, 8 to 12
No interest

STAND UP AND FIGHT

Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Charley Grapewin, Barton MacLane. Direction by W. S. Van Dyke. M.-G.-M.

The South in pre-Civil-War days is the setting for this tale of gory clashes between railroad builders and the manager of a stage coach line. Robert Taylor, as *Blake Cantrell*, is an impoverished Southern gentleman who gets into the thick of the fight on the side of the *Bullet Stage Company*. The plot becomes rather involved and seems loosely put together, but the picture is a good enough one of its kind, with its historical background, beautiful outdoor scenery, and exciting action.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Probably too violent and confusing

THE STORY OF A CHEAT

Sacha Guitry, Jacqueline Delubac, Serge Grave, Marguerite Moreno, Roger Michel, Rosine Derean. Produced and directed by Sacha Guitry. English titles by John Erskine.

Extremely interesting both in theme and method of presentation, this unique French picture is an intellectual treat. It tells an ironical story of a waif who escapes death because he committed a theft and is thus led to embrace a strange philosophy of right and wrong which influences his entire life. The narration is spoken by Sacha Guitry who plays the lead, and is accompanied by silent

action illustrative of the incidents described. The film is without frills and appeals mainly through the cleverness of the script and M. Guitry's surpassing ability as a raconteur.

Adolescents, 12 to 16
Mature but interesting

Children, 8 to 12
No interest

THEY MADE ME A CRIMINAL

John Garfield, Claude Rains, Ann Sheridan, May Robson, "The Dead End Kids," Gloria Dickson. From the novel by Betram Milhauser and Beulah Marie Dix. Screen play by Sig Herzig. Direction by Busby Berkeley. Warner Bros.

Those who admired John Garfield's work in "Four Daughters" are likely to be greatly disappointed in the role assigned to him in "They Made Me a Criminal," a picture which, contrary to the connotation of the title, depends for its interest on action rather than on character development. Its story is about a tough prizefighter who escapes a murder charge by fleeing from New York to *Grandma's* date farm in Arizona. There he falls in love with his employer's daughter, teaches six incorrigible boys (The Dead End Kids) to box, and helps to refinance the date farm by fighting a barn-storming heavyweight at the risk of being recognized and returned to New York. The plot leaves much to be desired both ethically and logically, but the action is well staged and the cast is good.

Adolescents, 12 to 16
Very sordid in parts and unethical

Children, 8 to 12
Entirely unsuitable

TOPPER TAKES A TRIP

Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Veree Teasdale, Franklin Pangborn. Based on novel, "Topper Takes a Trip," by Thorne Smith. Direction by Norman Z. McLeod. Hal Roach Pictures.

As in the first *Topper* film, this picture depends for its humor upon trick photography and the pranks of playful ghosts. *Marion Kirby* is still a ghost who is trying to do a good deed in order to gain permanent residence in the next world, and the bewildered *Topper* and his silly wife are still the objects of her officious ministrations. This film, not so clever as its forerunner, naturally suffers from repetition, but it is nevertheless an engaging bit of frothy entertainment.

Adolescents, 12 to 16
Good fun

Children, 8 to 12
Probably not sufficiently interesting

WINGS OF THE NAVY

George Brent, John Payne, Frank McHugh, Olivia de Havilland. Original screen play by Michael Fessier. Direction by Lloyd Bacon. Technical Advisor, Lt. Commander Hugh S. Sease, U.S.N. Photography by Arthur Edeson, A.S.C. Warner Brothers.

"Wings of the Navy" will hold special interest for boys who delight in aeroplanes

and flying. It has a colorful and authentic background because much of it was photographed at the U. S. Naval Air Station at Pensacola, Florida, and at the West Coast Naval Air Base, North Island near San Diego, California. Prospective pilots will be thrilled by the actual inside shots of the new PBV-2 flying destroyers and by the spectacle of hundreds of patrol bombers, pursuit and training planes and many larger ships flying in formation. The scenes of students in action give a taste of what navy training means, its routine, its thrills as well as its dangers. The story itself has been told before. It concerns the rivalry of two brothers in work and in love, but it is less important than the romance of flying, the intensive training the students undergo, and the hazardous tests they must pass in order to win their valued wings. It is stunningly photographed with shots of formation flights, blind flying, and test flights which are emotionally thrilling. While it is a propaganda film in the sense of arousing enthusiasm for defense by air, it does not touch on the subject of actual or possible war, but as the dedication states, it glorifies the men who "in peace time are

giving up their lives to maintain and improve our greatest safeguard against war—a powerful Navy—a powerful fighting force "The Wings of the Navy."

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Depends on taste—
long and noisy



YOUTH MARCHES ON ◆ ◆

Two reels.

The breezy wholesomeness of this unpretentious film is most refreshing and heartening. While it is recognizable as bearing the stamp of the Oxford Group philosophy, particularly the thought that a better world would result if each individual would deliberately seek a better way of life, its Thesis is universally appealing. The message is delivered pleasingly and is illustrated by the spiritual awakening that came to various youths when they spent some weeks together at *The New Empire Camp*. The production is frankly amateurish but its sincerity is the more apparent on that account.

Adolescents, 12 to 16
Very good

Children, 8 to 12
Good

SHORT SUBJECTS

POWER ◆ ◆

Written and narrated by Frank Whitbeck.
M.-G.-M.

The Colorado River and a certain local project currently known as Boulder Dam are used to prove that movies are your best entertainment. Starting with a grateful acknowledgment to the Department of the Interior, some rather overpowering statistics, and instructive photographs of the river, the

dam and the power plants, the picture follows the electric current into the hands of a technical staff at Metro-Goldwyn-Mayer. Here electricity illuminates excerpts from that studio's about-to-be released pictures. As a catalogue of future bookings, it may be informative but as a vehicle of instruction it is as disappointing as a side-show that doesn't live up to the eloquence of the Barker.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes

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King of the Turf
Let Freedom Ring
Life Dances On
(Un Carnet de Bal)
The Little Princess
Made for Each Other
Mr. Moto in Danger Island
Mr. Moto Takes a Vacation
Persons in Hiding
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NOTICE

An experiment in moving picture programs for children is now being conducted by the Extension Division of the University of California. At least one Saturday afternoon a month, and sometimes more often, programs are held in Royce Hall Auditorium on the Westwood campus.

The project, approved by school principals, parent-teacher groups, librarians, and others, is meeting a real need for wholesome entertainment for the younger children.

Both 35 and 16 millimeter films are shown. The programs have included "Wild Animals of The Rockies," "The Adventures of Bunny Rabbit," "Sawdust and Sidelights," "Cat's Canary," "Walt Disney's Academy Award Review," "The Animal Parade," "Navaho Children," "Mexican Children," "Gray Squirrel," "Woods, Waters and Wild Life," "Heroes of The Air," "Snow Fun," "Water Sports."

The number of programs given is necessarily limited on account of the lack of suitable material.

Preceding the picture, Mr. Harry Q. Mills, local organist, gives half an hour of music especially for the children. Attendance at the musical program is optional, but has steadily increased until now, the musical program is being featured. An international program with music from all nations proved to be very popular.

Admission to the program, 15 cents, two for 25 cents, adults 25 cents.

Persons who wish to receive notices of future programs may have their names placed on the mailing list by writing to 815 South Hill Street, or by calling VAndike 2401.

FEATURE FILMS

THE ADVENTURES OF JANE ARDEN ♦ ♦

Rosella Towne, Wm. Gargan, James Stephenson, Benny Rubin, Dennie Moore, Peggy Shannon, Edgar Edwards, Hobart Cavanaugh. Direction by Terry Morse. Warner Brothers.

Based on a newspaper comic strip, this mystery thriller relates how a girl reporter on the trail of another story happens upon evidence that exposes a ring of jewel smugglers. It follows the familiar pattern of newspaper-underworld stories and is passably entertaining of its type.

Adolescents, 12 to 16
Not recommended because of element of crime

Children, 8 to 12
No

AMBUSH ♦ ♦

Gladys Swarthout, Lloyd Nolan, William Henry, Ernest Truex, Brod Crawford. Based on a story by Robert Ray. Direction by Kurt Neuman. Paramount.

If repetition is a factor in learning, we should all have committed to memory the "crime-doesn't-pay" lesson by now. "Ambush" chooses a bank robbery and an attempted escape to demonstrate this truism. Among other defects, the picture suffers from addled casting. Miss Swarthout does not sing; Mr. Nolan does not menace and Mr. Truex is not a farceur. Of the three Mr. Nolan proves most versatile in stepping out of his niche. As for the plot, gangsters being pursued by the police, that's nickelodeon stuff, cops and robbers brought up to date.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No

THE ARIZONA WILCAT ♦ ♦

Jane Withers, Leo Carrillo, Pauline Moore, William Henry, Henry Wilcoxon. Direction by Herbert I. Leeds. Photography by Lucien Andriot. 20th Century-Fox.

Jane Withers is cast as a hoyden with good intentions but lawless methods, and, as often happens, her part is exaggerated. Leo Carrillo, as *El Gato*, her foster parent and father of five adorable little Mexican boys, displays his usual irresistible charm. He is a reformed bandit, who is routed out by Jane to effect the release of a nice young man unjustly incarcerated by a rascally sheriff. Once again *El Gato* finds himself in difficulties when he and his band are brought to trial. It is the Wild Western type of entertainment with fast riding, masked bandits, and an abundance of activity.

Adolescents, 12 to 16
Exciting

Children, 8 to 12
Confusing ideas of right and wrong

BOY TROUBLE ♦ ♦

Charles Ruggles, Mary Boland, Joyce Mathews, Donald O'Connor, Billy Lee, John Hartley, Andrew Tombes. Screen play by Laura and S. J. Perelman. Based on a story by Lloyd Corrigan and Monte Brice. Direction by George Archainbaud. Paramount.

Taking two unwanted boys into his home brings about a beneficial change of character in a crabby middle-aged man. Full of situations pointing to the softening of a heart by love and trust, this picture leans heavily on the sentimental side. The prospect of the motherless hitch-hiker is one to arouse a zeal for social work, and the therapeutic effect of mother-love is brought out. In addition, the cost of dishonesty is pictured and a timely penance extracted. All in all it is full of moral clichés, not too deeply buried within the text. It may please uncritical audiences with its almost burlesque adult characterizations, and the genuine feeling of Donald O'Connor and Billy Lee. Charles Ruggles and Mary Boland present their usual characterizations ably, and young John Hartley shows himself a likely new-comer with much personality and good looks.

Adolescents, 12 to 16
Passable, but over-sentimental

Children, 8 to 12
Not recommended

CAFE SOCIETY ♦ ♦

Madeleine Carroll, Fred MacMurray, Shirley Ross, Claude Gillingwater, Jessie Ralph, Allyn Joslyn. Original story and screen play by Virginia Van Upp. Direction by Edward H. Griffith. Paramount.

Amusing dialogue, beautiful photography, a very glamorous leading lady, a favorite leading man, and an atmosphere of glittering opulence make this a picture which is sure to be popular. The theme is a hardy perennial; poor young man marries spoiled society girl and proceeds to improve her character by administering the discipline she should have had in her childhood. Novelty is introduced in the methods employed to tame this particular shrew, and some of them are extremely funny.

Adolescents, 12 to 16
Too sophisticated

Children, 8 to 12
Unsuitable

CHARLIE CHAN IN HONOLULU ♦ ♦

Sidney Toler, Phyllis Brooks, Sen Yung, Eddie Collins, John King, Claire Dodd, George Zucco. Direction by H. Bruce Humberstone. 20th Century-Fox.

Comedy, human interest, and suspense are well blended in this Charlie Chan picture wherein *Charlie* not only solves a murder mystery but becomes a grandfather as well. When a man is found murdered aboard a freighter, *Charlie* and two of his sons inves-

tigate the crime. As usual, they succeed in trapping the criminal but not before another victim is shot and a large sum of money is stolen. Despite the murders, the picture is not gruesome, for interest centers in the solution of the crime and in *Charlie's* family affairs. Additional diversion is provided by a menagerie on board the ship. Sidney Toler is an able successor to Warner Oland.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Questionable, depends on temperament of child

FAST AND LOOSE

Robert Montgomery, Rosalind Russell, Reginald Owen, Ralph Morgan, Etienne Girardot, Alan Dinehart, Joe Ann Sayers. Original screen play by Harry Kurnitz. Direction by Edwin Marin. M.-G.-M.

The characters of *Joel* and *Garda Sloane* found in "Fast Company" appear again in "Fast and Loose" although Robert Montgomery and Rosalind Russell replace Melvyn Douglas and Florence Rice in the roles. *Joel* is a dealer in rare books. *Garda*, his wife, acts as his clever but flippant secretary. Their lives seem always complicated by theft and murder, and they turn to sleuthing, but the suspense is overshadowed by comic situations and the final impression is that of light comedy rather than melodrama.

Adolescents, 12 to 16

Sophisticated comedy

Children, 8 to 12

Unsuitable

FISHERMAN'S WHARF

Bobby Breen, Leo Carrillo, Henry Armetta, Lee Patrick, Rosina Galli, Slicker. Direction by Bernard Vorhaus. R.K.O.

The story of "Fisherman's Wharf" is slight, telling of how the love and confidence of a little orphaned boy for his foster-father are almost disrupted by the self-interest of a calculating woman. But the charm of the picture lies in the colorful life of the Italian colony on San Francisco Bay, in the relationship of simple kindly people who love each other, and in the emphasis on spiritual and moral integrity. Bobby Breen's voice and the musical score are delightful. It is a charming film for family audiences.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Yes

HONOLULU

Eleanor Powell, Robert Young, Gracie Allen, George Burns, Rita Johnson, Clarence Kolb, Willie Fung. Original story and screen play by Herbert Fields and Frank Partos. Direction by Edward Buzzell. M.-G.-M.

Since dancing musicals need little in the way of plot, this story of a movie star who changes places with his double is adequate. Robert Young plays a dual role, a Hollywood favorite who is tormented by auto-

graph seekers, and a planter from Honolulu who, to please his fiancée, is trying to acquire a more romantic personality. The two meet by accident and decide to change places. *Brooks Mason*, the actor, enjoys a vacation in Honolulu while *George Smith*, the planter, spends most of his time in hospitals recovering from over-enthusiastic greetings from fans. The complications make amusing comedy when *Brooks*, having fallen in love with a dancer, must also be attentive to *George's* girl who now finds her supposed fiancé subtly different and much more romantic. Eleanor Powell dances brilliantly on a luxurious liner and at a night club on the Island. Gracie Allen is as "goofy" as usual with some hilarious lines. George Burns is not constantly his wife's stooge and adequately plays a role which gives him more character. Settings are lavish, music is popular, and the production entertaining.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Not much interest

HUCKLEBEEY FINN

Mickey Rooney, Walter Connolly, William Frawley, Lynne Carver, Rex Ingram, Jo Ann Sayers, Minor Watson, Elizabeth Risdon. Adapted from novel by Mark Twain. Screen play by Hugo Butler. M.-G.-M.

Most lovers of Mark Twain have mental images of *Huckleberry Finn*. To many, Mickey Rooney fits the part as ideally as anyone who might be chosen to enact the role. His unconventional appearance, husky voice, and inherent charm fit as nearly as possible the character of the inimitable scamp of the story. The incidents chosen for the picture lack some of the boyish pranks found in the film version of *Tom Sawyer*, but the plot is equally melodramatic, and the dialogue has the real flavor of Mark Twain's humor. *Huck*, running away to save his benefactor from paying blackmail money to his father, meets the slave, *Jim*, escaping to avoid being sold down the river, and although at heart bitterly opposed to Abolition, he gives *Jim* his help. *Huck* and *Jim* run into the two miscreants "The King" and "The Duke" and thereby find themselves mixed up in adventure of the wildest sort. Exceptional tolerance, loyalty and kindness are expressed by the characters of *Huck* and *Jim*, and there is an intriguing interest in the settings of a bygone period. Much of the dialogue has heart-warming sincerity and humor. The scenery along the Sacramento River gives a feeling of the Middle West along the Mississippi where the story was laid, and many of the shots of the river and the steamboats are very lovely. The cast is excellent and the screen play by Hugo Butler, very fine, retaining as it does the spirit of the original

Adolescents, 12 to 16

Fine

Children, 8 to 12

Exciting but good

THE JONES FAMILY IN HOLLYWOOD ◇

Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, William Tracy, June Gale, Marvin Stephens. Direction by Malcolm St. Clair. 20th Century-Fox.

When *Father Jones* is chosen as delegate to the American Legion convention in Hollywood, all the family insist upon accompanying him in the trailer. He spends his time and breath blowing on a gigantic horn in the parade and dodging mounted Arabs in the studios, while *Lucy* seeks a career in pictures, *Jack* is charmed by a movie star, and *Roger* learns to run a motion picture camera. They have a gay time while it lasts but in the end find Hollywood disillusioning and are quite satisfied to return home. It is a thoroughly wholesome picture, full of light and amusing episodes which will probably interest those who have never seen the film capitol more than those to whom such scenes are familiar.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes, if interested

**KING OF THE TURF** ◇ ◇

Adolphe Menjou, Roger Daniel, Dolores Costello, Walter Abel, Alan Dinehart. Direction by Alfred E. Green. Edward Small-United Artists.

Adolphe Menjou usually plays the smart sophisticate whose emotions are perfectly insulated, and it is therefore a surprise as well as a pleasure to see him in a part which calls for the expression of deep affection and courageous sacrifice. Through most of the picture he is associated with young Roger Daniel, a very natural boy in his early teens, lively and engaging, and it is a happy combination for both of them. The story relates the fortunes of *Jim Mason*, once the greatest figure in the racing world, now through drink and gambling fallen to the lot of a common tramp. The adoration and trust of *Goldie*, who has run away from home to become a jockey, give him the incentive to battle his way back to his former position. Perhaps the development of the plot relies too heavily upon coincidence, but it never loses interest. The race-track scenes are well photographed and are very thrilling. Both sides of the racing picture are presented: the best ideals of fine breeding, sportsmanship and fair play and, in contrast, the dishonorable practices of maiming horses and manipulating races through bribery.

Adolescents, 12 to 16
Somewhat mature

Children, 8 to 12
No

LET FREEDOM RING ◇ ◇

Nelson Eddy, Victor McLaglen, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbe, Charles Butterworth. Original story and screen play by Ben Hecht. Direction by Jack Conway. M.-G.-M.

Since foreign release of our American films has been restricted, we may now raise our voices for our country without treading on some other nation's ego. The stage has set the precedent, as witness the patriotic fervor of a number of productions on Broadway. Thus it is only natural that the screen follow suit, and we may well see motion picture audiences rise and file out singing "My Country 'Tis of Thee" led by the inimitable voice of Nelson Eddy. "Let Freedom Ring" has a patriotic exhilaration which carries the burden of entertainment gallantly all the way through. It concerns the problem of ignorant immigrants who were the easy prey of economic tyranny until, spurred on by realization of their rights as American citizens, they became a powerful force for democracy. The railroad, as in "Jesse James," is again the villain. In its march across the country, the lawless methods of individuals caused many hardships which, for dramatic emphasis, have been exploited. The film uses this tyrannical force as a spur to renew a realization of individual rights and to stimulate appreciation of American superiority to any form of dictatorship. It is a grand Western melodrama with thrilling suspense in gripping action and, for climax, Nelson Eddy's glorious voice bringing emotional response to a high peak.

Adolescents, 12 to 16
General effect good

Children, 8 to 12
Violent action

**LIFE DANCES ON (Un Carnet de Bal)** ◇

Marie Bell, Francoise Rosay, Louis Jouvet, Harry Baur, Pierre-Richard Willm, Raimu, Pierre Blanchard, Fernandel, Robert Lynen. Written and directed by Julien Duvivier. A.F.E. Corp.

American audiences who have been fortunate enough to see other pictures directed by Julien Duvivier ("Poil de Carotte," "Marie Chapdelaine," "The Golem") will not want to miss this most interesting film. In using an unique device by way of a plot, it presents a series of absorbing character studies enacted by some of France's most able actors. *Christine*, played by Marie Bell of the *Comedie Francaise*, finds herself alone in the world after the death of her husband, and sets forth to rediscover the romance of her youth. On an old dance card are the names of men who in the past professed to love her, and she determines to find each in turn to discover what has become of them and whether any of them is the one with whom she could have found happiness. The stories of these

men as she finds them are sometimes tragic, sometimes amusing, and always absorbingly interesting, and superlatively acted.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No



THE LITTLE PRINCESS ♦ ♦

Shirley Temple, Sybil Jason, Mary Nash, Arthur Treacher, Cesar Romero, Ian Hunter, Richard Green, Anita Louise, Miles Mander, Marcia Mae Jones, Beryl Mercer. Based on novel by Frances Hodgson Burnett. Screen play by Ethel Hill and Walter Ferris. Direction by Walter Lang. Photographed in technicolor. 20th Century-Fox.

When Shirley Temple is starred in a well-known, children's classic, young hearts beat apprehensively for fear that the original will be lost in a setting for the star. These fears may be set at rest concerning "The Little Princess" for, while the story is altered in part, it retains the spirit of the original, and in reuniting *Sara* with her beloved father, it softens the pathos of Miss Burnett's book. It is quite the best story Shirley has had in recent times. Because children's books of the '90s were melodramatic, they make good theatre, and there is enough of fairy tale magic in this one to thrill even modern children. *Miss Minchin* with her grasping materialism is brought to life. Her sister has been changed to an amusing and sympathetic brother (delightfully portrayed by Arthur Treacher) who, because of a music-hall past is qualified to tread a few secretive taps with Shirley as his "pardner in crime." Cesar Romero is a romantic *Ram Dass*, perfectly selected to bring about the enchanting metamorphosis of the drab hole to which *Sara* has been exiled after her money has disappeared. Shirley shows high dramatic ability in her role, and Sybil Jason is outstanding as the little Cockney slavey, *Becky*. A charming interlude is an exquisite dream sequence, a ballet. Another is the scene where *Queen Victoria* is sympathetically gracious to the child searching for her father among the wounded in the hospital. Technicolor adds greatly to the beauty of the picture. It is family entertainment which is delightfully reassuring among a plethora of films dealing with crime and disillusionment.

Adolescents, 12 to 16
Very entertaining

Children, 8 to 12
Good but emotional



MADE FOR EACH OTHER ♦ ♦

Carole Lombard, James Stewart, Charles Coburn, Lucile Watson, Eddie Quillan, Alma Kruger, Ruth Weston, Donald Briggs. Screen play by Jo Swerling. Direction by John Cromwell. Produced by David O. Selznick. United Artists.

It is a departure for a movie to start, not close, with a marriage. Thus "Made For Each Other" is a novelty. It is a genuine

slice of life, the heart-rending disappointments and small irritations of a young couple who, on a limited budget and in too close quarters, are compelled to live with a disapproving mother-in-law. When a baby arrives the situation becomes even more complicated. Jo Swerling has evolved realism and written natural and human lines. In fact much of it is almost too real to entertain in the accepted sense. It is life brought to the screen with all its poignant pathos as well as with its sweetness and inherent comedy which at the time is so often overlooked. The ending becomes melodramatic: a desperately sick child; serum rushed by plane across the continent through fear-some elements; and a finale which promises easier living. The cast is excellent and the direction uncommonly satisfactory. Carole Lombard plays without her customary exaggerated comedy. James Stewart is good in a familiar type of role. Charles Coburn and Lucile Watson are splendidly human and ideally cast. The picture is distinguished by the usual values of the Selznick productions. Its appeal will depend entirely upon audience taste.

Adolescents, 12 to 16
Mature: little interest

Children, 8 to 12
Too mature



MR. MOTO IN DANGER ISLAND ♦ ♦

Peter Lorre, Jean Hersholt, Amanda Duff, Warren Hymer, Richard Lane, Leon Ames, D. Dumbrille. Direction by Herbert I. Leeds. 20th Century-Fox.

This is another *Mr. Moto* mystery very like the others in the series. The well-known detective is sent to aid the governor of a remote island in apprehending a gang of murderers and jewel smugglers. After searching a haunted swamp, he finally gets his man.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No



MR. MOTO TAKES A VACATION ♦ ♦

Peter Lorre, Joseph Schildkraut, Lionel Atwill, Virginia Field, John King. Direction by Norman Foster. Photography by Charles Clarke. 20th Century-Fox.

When an archeologist discovers the crown of the Queen of Sheba, *Mr. Moto* accompanies him back to America because he has a well-founded suspicion that some famous jewel thief will be in the offing and he hopes to have the pleasure of making the capture. This situation develops into one of the most successful of the *Mr. Moto* series with a real surprise at the end. The plot is swift-moving, and the dialogue pungent. Characterizations are unusually good.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes, if interested

PERSONS IN HIDING ♦ ♦

Lynne Overman, J. Carrol Naish, Patricia Morrison, William Henry, William Frawley. Direction by Louis King. Paramount.

Taken from a book by J. Edgar Hoover, the story shows both sides of a life of crime: the activities of powerful criminals and the methods used by the Federal Government in destroying them. In this case the brain work of the gangsters is done by a woman who leaves her monotonous life as a beauty-parlor operator for a calling which will net her expensive perfumes and mink coats. Patricia Morrison is competent in this part. Exploits of the criminals are exciting, unscrupulous, and cruel. The constructive part of the film gives an insight into the work of the G-men: the efficient files of criminal histories, finger-printing and statistical records of geographical areas. It is doubtful if the final lesson balances the sordid and depressing details of the story. Repetitious presentation of crimes and criminals does not aid extensively in social development.

Adolescents, 12 to 16
No

Children, 8 to 12
Impossible

ST. LOUIS BLUES ♦ ♦

Lloyd Nolan, Dorothy Lamour, Jessie Ralph, Jerome Cowan, Tito Guizar, Maxine Sullivan, William Frawley. Direction by Raoul Walsh. Paramount.

With a Mississippi show-boat for its background and some well known singers and vaudeville performers for its cast, this ought to be an entertaining, if scarcely novel film. However, it falls short of possibilities. The story is poor and unconvincing and the music is not good enough to make the picture otherwise worthwhile.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Little interest

THE SAINT STRIKES BACK ♦ ♦

George Sanders, Wendy Barrie, Jonathan Hale, Jerome Cowan, Neil Hamilton. From the novel, "Angels of Doom," by Leslie Charteris. Direction by John Farrow. R.K.O.-Radio.

Probably those who are familiar with *The Saint* of the Leslie Charteris stories will read enough into the the picture to find it satisfactory; the majority of others will feel that it does not quite "click," and that *The Saint* fails to be the suave and magnetic adventurer he is supposed to be. Introduced as a modern Robin Hood, with the police often at his heels and often winking at his methods, he takes pot shots at a few enemies and is only one step removed from the status of a criminal, although he turns his unusual powers to the chivalrous defense of a young

woman. Together they succeed in re-establishing the good name of her deceased parent. The action is involved, but everything clears up fairly well at the end.

Adolescents, 12 to 16
Not constructive

Children, 8 to 12
Too complex

SILVER ON THE SAGE ♦ ♦

William Boyd, George Hayes, Russell Hayden, Standley Hayden. Direction by Lesley Selander. Paramount. Harry Sherman.

Although talking pictures have many advantages over the old silent medium, a definite loss was suffered in the matter of rhythm. Only the Westerns have preserved that quality to any degree, and perhaps that is the reason why many people who would not choose the themes find real satisfaction in a good Western. "Silver On the Sage" has a fine rhythm in the riding, the strains of cowboy music, even in the dealing of cards in the gambling hall. The plot of this "Hop-along Cassidy" story follows the familiar lines, but there is enough ingenuity in the various episodes to give it freshness and color. The hero is bent on capturing a gang of cattle rustlers, and his problem is given complexity by the fact that the leaders are two brothers so alike in appearance that one can establish a perfect alibi in his gambling saloon while the other is leading his desperadoes on evil ventures.

Adolescents, 12 to 16
Enjoyable

Children, 8 to 12
Too exciting for some

THE SPIRIT OF CULVER ♦ ♦

Jackie Cooper, Freddie Bartholomew, Tim Holt, Henry Hull, Andy Devine, Gene Reynolds, Kathryn Kane, Jackie Moran, Walter Tetley, Pierre Watkin, John Hamilton. Direction by Joseph Santley. Universal.

The making of an anti-social youth into a worthwhile citizen by means of military school discipline and the influence of a fine roommate is the theme of this film. Jackie Cooper plays the part of a lad who is picked out of a bread line by the American Legion and sent to Culver. Embittered by early hardships, he resents the training at the school and looks with cynicism upon the medal for bravery which he believes had cost his father's life during the World War. Gradually, however, his roommate (Freddie Bartholomew) succeeds in imparting to him a love of service to his country. So far the story is real and appealing. Then enters the war-scarred father who turns out to be, not a hero who died in battle, but a shell-shocked deserter, and from then on the story is mawkish and unconvincing. However it may be enjoyed for the sincere acting of the boys and the scenes of life at a military academy. As in other films dealing with the

subject of military training, its message may be interpreted according to the individual bias of the beholder.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Passable

STAGE COACH

Claire Trevor, John Wayne, Andy Devine, John Carradine, Thos. Mitchell, Louise Platt, George Bancroft, Donald Meek, Bertton Churchill, Tim Holt. Direction by John Ford. Photography by Bert Glennon, A.S.C. Walter Wanger-United Artists.

When Walter Wagner decides to produce a Western, though he may use some of the stock characters and situations of frontier stories the result is no ordinary picture. In "Stage Coach" there is a sense of reality and importance in every scene, and great beauty in the far-flung desert wastes with their majestic mesas and cloud-strewn skies. Even in this day of fine outdoor photography, the effects are exceptional. The sense of reality is due primarily to clear-cut character drawing, well-written dialogue and a cast who enter with zeal into the individual parts. When the story opens Geronimo is on the warpath in Arizona Territory, but with one exception the occupants of the stage coach bound for Lordsburg are so goaded by their own exigencies that they are willing to brave the horrors of Apache warfare to reach their destination. The first lap of the journey goes well, with a company of troops to act as guard; however, the soldiers have received strict orders to return, and additional escorts are missing. At the second stop, matters are complicated by the arrival of a baby with the assistance of an abruptly de-alcoholized doctor. As the Apaches are closing in, the only alternative is to bundle everyone into the coach and go forward. When the travellers believe themselves on safe terrain, the Indians swoop down for a spectacular and thrilling battle with a providential rescue at the end. Unlike most Westerns, this one does not paint moral values clearly black and white. The two most important characters are an outlaw and a woman of ill-fame who have managed to retain certain admirable qualities and make a bid for tolerance and the simple chance to survive.

Adolescents, 12 to 16
Needs adult evaluation

Children, 8 to 12
No

TAILSPIN

Alice Faye, Constance Bennett, Nancy Kelley, Joan Davis, Charles Farrell, Jane Wyman, Edward Norris. Original screen play by Frank Wead. Direction by Roy Del Ruth. 20th Century-Fox.

Daring exploits in the clouds, parachute jumps, spectacular crashes—one accidental,

the other a suicide—and a love triangle. The usual ingredients of aviation pictures are here. But the novelty is that the fliers are women and that the setting is the National Air Derby. If one is in search of excitement, "Tailspin" has its quota but the story is weak and the ethics dubious.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

THREE MUSKETEERS

Don Ameche, Ritz Brothers, Binnie Barnes, Lionel Atwill, Gloria Stuart, Pauline Moore, Joseph Schildkraut, John Carradine, Miles Mander, Douglas Dumbrille, John King, Russell Hicks. Direction by Allan Dwan. 20th Century-Fox.

"Three Musketeers" is a gay, nonsensical version of Dumas' classic with the Ritz Brothers cast as three lackeys masquerading absurdly as *Porthos*, *Athos* and *Aramis*, while Don Ameche plays *D'Artagnan* in the approved romantic style. The task of making such a combination acceptable would seem to present an impossible problem, but Director Allan Dwan has solved it with distinction, and the film is proof that with skillful handling almost anything may be turned into good entertainment. The plot is based on that part of the novel in which *D'Artagnan* with the aid of the musketeers restores to the French queen the brooch which she has indiscreetly given to her lover, and thus foils *Richelieu's* plot to undermine her influence. In this version the musketeers are replaced by the lackeys in disguise who, though they have none of the musketeers' prowess with the rapier, employ their own very effective methods with gusto. Production values are excellent and the interpolated songs are pleasing.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes

TWELVE CROWDED HOURS

Richard Dix, Lucille Ball, Allan Lane, Donald McBride, Cyrus W. Kendall. Direction by Lew Landers. R.K.O.-Radio.

In order to free the brother of the girl he loves, *Nick*, a newspaper reporter vies with the District Attorney in tracking down a gang of racketeers, and incidentally puts the D. A. to confusion. There is all the excitement and thrill and brutality of the usual gangster film, and these qualities remain more impressive than the stereotyped lesson of "crime doesn't pay." One is left with a feeling of insecurity and a bad taste in the mouth, although the criminals are defeated in the end. Richard Dix does well enough to deserve a better vehicle.

Adolescents, 12 to 16
No. Wrong emphasis

Children, 8 to 12
Gruesome

YES, MY DARLING DAUGHTER ♦ ♦

Priscilla Lane, Jeffrey Lynn, Roland Young, Fay Bainter, May Robson, Genevieve Tobin, Ian Hunter. From the stage play by Mark Reed. Screen play by Casey Robinson. Direction by William Keighley. Warner Bros.

This picture is a daring departure from the accepted themes usually presented by Hollywood. It involves the same problem as the stage production concerning the reactions of a modern miss and her family to an unconventional episode which the girl demands the right to enjoy because she has pieced together the pattern of her mother's somewhat irregular past and assumes that what was good for the goose is equally right for the gosling. The cinema version is exceedingly well done. The cast is excellent, and the characterizations are adeptly delineated. The lines are humorous and sophisticated, and difficult scenes are superbly handled. However, it lacks the subtly witty sophistication of the stage production. In adding a new character in the role of a grandmother who takes matters into her own hands, it turns clever satire into broad farce. "Yes, My Darling Daughter" does not qualify as encouragement of propriety. It ends on a conventional note, but its suitability is limited to adult audiences who recognize that it frankly ridicules laxity in accepted social customs.

Adolescents, 12 to 16

No: requires adult interpretation

Children, 8 to 12

No.

YOU CAN'T GET AWAY WITH MURDER ♦

Humphrey Bogart, Gale Page, Billy Halop, John Litel, Henry Travers, Harvey Stephens. Based on the play "Chalked Out" by Warden Lewis E. Lawes and Jonathan Finn. Screen play by Robert Buckner, Don Ryan and Kenneth Gamet. Direction by Lewis Seiler. First National.

In a picture entitled "You Can't Get Away With Murder," First National proves that you can, at least in the field of entertainment. The picture is stark, typical of what one would expect of an author who has the grim responsibility of controlling convicted criminals and who wrote "Twenty Thousand Years in Sing Sing." Billy Halop of "Dead End" fame is really the leading character. Most of the vehicles in which he has appeared have been shaded by a grotesque humor. Even this was relief to an anxious, tense, and often pained audience. "You Can't Get Away With Murder" lacks this vague humanitarianism. It is the story of a youth who gets into trouble through bad associations and who is finally murdered by a fellow-convict during a prison break. Of current productions, three have taken us to the death house, and for law abiding citizens, this is much too often.

Adolescents, 12 to 16

Definitely no

Children, 8 to 12

No.

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FEATURE FILMS

ALMOST A GENTLEMAN ♦ ♦

James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, John Wray. Direction by Leslie Goodwins. R.K.O.-Radio.

For dog lovers, this picture will have considerable appeal because of the beautiful German shepherd dog which plays an important part in the story. The plot seems a bit artificial and uses a familiar situation to provide an emotional effect (the dog is accused of a vicious killing which is afterwards traced to a wild animal). However, the underlying theme is unusual. A social misfit, who has quarreled with his blue-blood in-laws, befriends their dog when they have condemned it to death because it is not a thoroughbred. There is a great deal of bitterness in the atmosphere of the film, but it is somewhat relieved by the happy ending and the presence of the beautiful *Picardy Max*.

Adolescents, 12 to 16
Emotional.

Children, 8 to 12
No.

CHASING DANGER ♦ ♦

Preston Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon, Joan Woodbury, Harold Huber, Jody Gilbert, Pedro de Cordoba, Stanley Fields, Roy D'Arcy. Direction by Ricardo Cortez. 20th Century-Fox.

Newsreel cameramen, plotting Arabs, a girl spy, shooting, wild riding in a desert, and broad, sometimes vulgar, comedy are combined in this mixed-up adventure story which may be characterized in the words of Gertrude Stein as "Not great accomplishing something being struggling."

Adolescents, 12 to 16
Questionable.

Children, 8 to 12
No

DARK VICTORY ♦ ♦

Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Cora Witherspoon, Dorothy Peterson, Virginia Brissac. From the play by George Emerson Brewer, Jr. Screen play by Casey Robinson. Direction by Edmund Goulding. Warner Bros.

"Dark Victory," is an emotional tragedy which is significant because of splendid direction and the exceptional acting of Bette Davis. In interpreting the behavior of a

young girl who is in love and who knows that she has only a short time to live, Miss Davis pictures varying moods so adeptly that her portrayal is masterly. The other persons in the cast, notably, George Brent, Geraldine Fitzgerald, and Humphrey Bogart, give outstanding performances, but of necessity they become background for the art of Miss Davis because she must give the character reality and make us appreciate the courage which takes the sting from death and gives the girl the power to make her life so successful that it will leave only beautiful memories for those who will be left when death has won.

Several scenes are startlingly dramatic but the one where she meets the doctor and yields to his insistence that a diagnosis be made of her symptoms, is one of the most human and artistic bits of direction and acting that we have seen on the screen. Its restraint and dramatic values have rarely been equaled. The excellent musical background, photography, sound recording, and editing, add distinction to a production which is notable for its artistry.

Adolescents, 12 to 16
No: depressing

Children, 8 to 12
No



DODGE CITY ◇ ◇

Olivia De Havilland, Errol Flynn, Bruce Cabot, Anne Sheridan, Frank McHugh, Alan Hale, Quinn Williams, Cora Witherspoon. Original screen play by Robert Buckner. Direction by Michel Curtiz. Warner Bros.

Exquisite color photography is the chief interest of this melodramatic western. Many of the scenes call for spontaneous applause: prairies with herds of grazing buffalo; wagon trains winding through high grass, accompanied by hundreds of long-horn cattle; riders outlined against a sunset sky. The stampede of steers is brilliantly pictured, and a free-for-all fight in a saloon is violent enough to enthrall anyone with a yen for vicarious adventure. But the film is not an epic. The story lacks inspiration and belongs to a bygone period of cinema technique.

The railroad reaches its farthest outpost in Kansas just after the Civil War, and the terminus is called Dodge City. As the town grows, the lawless element runs wild. Our hero is asked to settle there and enforce law and order. He hesitates until an innocent child meets a horrible death in an accident indirectly caused by a street brawl. The murders and terrorizing of citizens suggest the atrocities in foreign countries of which we read today, but these are pictured only for emotional, melodramatic effect and to serve as a medium for displaying the physical prowess and sterling courage of a picturesque hero. It is the type of film which formerly thrilled

junior matinee audiences, but modern junior high school critics demand greater finesse, and the scenes of extreme violence make it questionable fare for younger audiences. However as a "rip-snorting western" it meets all requirements, and one can enjoy the ravishing color and the sweep of action, and can be assured that a most attractive hero will subdue the villains, win a lovely bride and then go on to clean up all points farther west.

Adolescents, 12 to 16
Matter of taste

Children, 8 to 12
Violent and Emotional



THE FLYING IRISHMAN ◇ ◇

Douglas Corrigan, Paul Kelly, Robert Armstrong, Donald McBride, Dorothy Peterson, Eddie Quillan. Screen play by Ernest Pagano, and Dalton Trumbo. Narrator, Knox Manning. Direction by Leigh Jason. R.K.O.

Douglas Corrigan is not an actor, and his voice and stature are not the sort to insure immediate screen appeal. But his sincerity is so apparent that, especially in the flying scenes, he manages to overcome these handicaps and even arouse a measure of real enthusiasm. The picture is almost documentary in effect. It introduces a novel departure in telling its story by having a narrator bridge over years of effort and hardship. Possibly the production would have been improved had the narration also included the scenes of the flyer's early boyhood and the unpleasant episodes involving his father. But when Mr. Corrigan himself enters the picture the action emphasizes a fine spirit of sound ambition, of perseverance accompanied by rigid discipline, and of courageous refusal to accept defeat, which makes the scenes of the trans-continental and the overseas flight to Ireland splendid accomplishments. The final impression is inspirational in presenting a hero entirely worthy of admiration.

Adolescents, 12 to 16
Constructive and interesting

Children, 8 to 12
Yes, if interested



FRAM FOR FRAMGANG (Road to Success)

Jussi Bjorling, Ake Ohberg, Aino Taube, Anders Henrikson, Erik Berglund. Screen play by Gunnar Skoglund. Music by Eric Bengtson and S. F. Orchestra. Produced by A. B. Svensk Filmindustri, Stockholm. Screen captions in English.

American audiences will be interested in this introduction to the Swedish tenor, Jussi Bjorling, whose beautiful voice has recently been heard at the Metropolitan Opera and over the air. He is not a romantic hero nor does this amusing comedy attempt to make him one. He plays the role of a singer who strives for a radio audition and finally resorts to forcing his way in to sing to the head of a broadcasting station, unaware that

they are on the air. He realizes that he has ruined a broadcast and goes into hiding from the police not knowing that they are looking for him because his voice has won recognition. Jussi Bjorling sings several folk songs and arias from "The Masquerade Ball," English subtitles give clear understanding of the action and the foreign locale adds interest and novelty.

Adolescents, 12 to 16
If musical

Children, 8 to 12
Little interest

THE HOUND OF THE BASKERVILLES ♦ ♦

Basil Rathbone, Nigel Bruce, Lionel Atwill, Beryl Mercer, Richard Greene, Ralph Forbes, Wendy Barrie, Morton Lowry, John Carradine. Direction by Sidney Lanfield. 20th Century-Fox.

"The Hound of the Baskervilles" may well be a preview of your next nightmare! Those who follow a name to the movies will be a bit disappointed to see Basil Rathbone as *Sherlock Holmes*, for his ability is in no way taxed by this run-of-the-mill part. Set in a manor house of grim history on the bleak, craggy, treacherous moors of Devonshire, the story has a background of supernatural suspense which is emphasized by telling photography and eerie sound effects. *Sir Henry Baskerville* inherited the *Baskerville* estate and with it a certain bit of folklore concerning the violent deaths of his predecessors. Determined to rid himself of this legend, *Henry* goes to Devonshire and is almost killed by a huge dog which has been brought to the scene by the heir next in succession. Richard Greene and Wendy Barrie are necessary bits of sunshine in this all too grim tale, and if you aren't frightened out of your wits by the time the mystery is solved, you'll be amused by Mr. Rathbone's last line, "Come Watson, the needle."

Adolescents, 12 to 16
Exciting

Children, 8 to 12
Too nerve wracking

THE ICE FOLLIES OF 1939 ♦ ♦

Joan Crawford, James Stewart, Lew Ayres, Lewis Stone, and "The International Ice Follies" with Bess Ehrhardt, Roy Shipstad, Eddie Shipstad, and Oscar Johnson. From the story by Leonard Praskins. Direction by Reinhold Schunzel. M.-G.-M.

In the advance notices concerning "The Ice Follies of 1939," one gathered that Miss Crawford would skate. Intrigued by the promise of this new accomplishment, patrons will be disappointed to find that she doesn't. The role played by Miss Crawford seems a secondary one considering her stellar standing and could have been filled by any of the attractive girls that studios have under inexpensive contracts. The picture is held together by a stereotyped plot about a wife

whose career interferes with her home, but it has moments of bright dialogue and fresh, delightful situations. The skating, however, is superb. Unfortunately, the first skating sequence is in gray film, poorly illuminated and poorly photographed so that much of the perfection in the chorus numbers is lost, but the second sequence called "The Cinderella Finale" brings all the light and color one has come to associate with "The Follies" and is so close to perfection in staging and execution that when the picture has had its run, "The Cinderella Finale" in technicolor ought to be lifted from the film and sent out as a short.

Adolescents, 12 to 16
Entertaining for the skating

Children, 8 to 12
Mature problems treated in story

IM FROM MISSOURI ♦ ♦

Bob Burns, Gladys George, Judith Barrett, William Henry, E. E. Clive, Doris Lloyd, Barry Lackay. Direction Theodore Reed. Paramount.

Bob Burns with his homespun humor is the inspiration for this lightly entertaining comedy in which he plays the role of a Missouri mule-trader who takes his family and his pet mule to London. While his wife tries unsuccessfully to break into London society, he puts over a deal with the British Army to buy the entire product of the Missouri mule market and thus confirms the popular belief that to get along among foreigners a smart American business man need only be himself.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes

THE LADY AND THE MOB ♦ ♦

Fay Bainter, Ida Lupino, Lee Bowman, Henry Armetta, Warren Hymer, Harold Huber, George Meeker, Forbes Murray. Screen play by Richard Maibaum and Gertrude Purcell. Director Ben Stollhoff. Columbia.

This tells of an enthusiastic crusade against crime, led by an eccentric old woman who succeeds in clearing up dishonest practices in her city. Audiences will find it mildly entertaining because of its light-hearted quality. One is always conscious of the ridiculous and incongruous elements of which it is composed, but the story is held together by interesting characterizations, especially that given by Miss Bainter. Old *Mrs. Leonard* is a type of role unlike any she has assayed before on the screen, being less real and rather a *tour-de-force* for her. Ida Lupino skims through her part, Henry Armetta's performance is heart warming as well as laugh provoking, and Warren Hymer and others of the gang are good.

Since the whole approach to the crime question in this case is for humorous purposes, one must not expect any serious solu-

tion. *Mrs. Leonard's* principle is, obviously, that the end justifies the means, and she uses extra-legal methods to bring about what the law has failed to do. The climax is reached when she begs the exploited merchants to resist the dictatorship of the racketeers and "be Americans." Thus two favorite movie themes, gangster and patriotic, are expounded in the same film. It is not an outstanding production but will be passably amusing on a double bill, if one must endure this exhausting procedure.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Better not



THE LADY VANISHES

Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty, Cecil Parker, Linden Travers. Direction by Alfred Hitchcock. Gaumont-British.

"The Lady Vanishes" achieves distinction in its field, not because of any striking performance, exceptional photography, or unusual sets, but because it is a smooth, highly entertaining mystery, in the solution of which the audience will find genuine pleasure and amusement. The action takes place, first in an Alpine inn where various travelers are marooned for the night because of an avalanche, and then on board a train which carries villains, victims, and numerous minor characters who add lively interest to the plot.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Too involved and exciting



THE LONE WOLF SPY HUNT

Warren William, Ida Lupino, Rita Hayworth, Ralph Morgan, Virginia Wiedler. Direction by Peter Godfrey. Columbia.

With no attempt at finesse, logic or realism a search for stolen plans races through to a successful finish involving detectives, professional, amateur, and junior, in startling and exciting action. The film is of no great importance from any point of view.

Adolescents, 12 to 16
Not worth while

Children, 8 to 12
Too confusing



LOVE AFFAIR

Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman, Astrid Allwyn, Maurice Moscovitch. Screen play by Delmar Daves and Donald O. Stuart. Direction by Leo McCarey. R.K.O.-Radio.

"Love Affair" is one of those rare films which happily appear just often enough to restore public confidence in the belief that a motion picture can be a thing of beauty and a joy to those who see it. It has no burning issues to settle nor is it one of those fearless exposes of contemporary problems which lately have been called the cure all

for the anemia which is said to have attacked the screen. It merely tells the love story of two somewhat oversophisticated people, but it tells it in such a way as to make their idyllic love believable and their sorrows poignantly real. The lines have both wit and sentiment, and the acting and direction combine to make a truly outstanding production. Though Charles Boyer and Irene Dunne give exceptionally fine performances, Maria Ouspenskaya's portrayal of the lovely grandmother will be longest remembered.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No interest



MIDNIGHT

Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor, Elaine Barrie, Hedda Hopper. Screen play by Charles Brackett and Billy Wilder. Adapted from a story by Edwin Justus Mayer and Franz Schultz. Direction by Mitchell Leisen. Paramount.

An ingenious plot, adroit direction, and a particularly clever cast, combine to give us one of the most hilarious farce comedies of the season. It concerns the astonishing adventures of a penniless American chorus girl who arrives in Paris in an evening gown and without baggage after an embarrassing streak of bad luck in Monte Carlo. A taxi driver befriends her but she runs away from him only to find herself mistaken for a guest at a fashionable musicale. John Barrymore sizes up the situation and begs to use her as a decoy in order to break up a romantic affair his wife is enjoying. She agrees and the resulting masquerade is uproariously funny as Claudette claims marriage to a man she's never met and divorces a man she never married.

Miss Colbert is at her best in this type of role. John Barrymore does his best comedy. Don Ameche, Mary Astor and Francis Lederer are perfectly cast. Minor roles deserve recognition. The sets and gowns are beautiful and lavish. For sophisticated, witty comedy with a Continental background, we recommend "Midnight."

Adolescents, 12 to 16
Sophisticated and mature

Children, 8 to 12
Unsuitable



NEVER SAY DIE

Martha Raye, Bob Hope, Ernest Cossart, Paul Harvey, Andy Devine, Siegfried Rumann, Alan Mowbray, Gale Sondergaard. Based on a play by Wm. H. Post. Direction by Elliott Nugent. Paramount.

A young millionaire hypochondriac, wintering at a Swiss health resort, has his health chart mixed by laboratory workers with that of a dog patient and is warned when he goes to get the results of his tests that he has only a month to live. He and his valet then spend their time fleeing from a

pursuing widow, and in their efforts to escape, collide with the young daughter of an American millionaire whose father has brought her to Europe in search of a title. The "title" is an impoverished prince who is hounded by creditors and eager to marry the young heiress. With that setup the rest of the story is obvious. Despite the hackneyed plot and slapstick detail, there are some amusing lines, but the picture as a whole is only a mediocre farce which narrowly avoids being vulgar.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No



PRISON WITHOUT BARS ◆ ◆

Corinne Luchaire, Edna Best, Barry Barnes, Mary Morris, Martita Hunt, Margaret Yarde, Elsie Shelton, Lorraine Clewes. Direction by Brian Desmond Hurst. Korda-United Artists.

In the manner of other current exposes of the treatment of social delinquents, this melodrama investigates the problems of a girls' reformatory. Enlightened kindness versus brutality in the handling of the inmates is presented in a story which uses many of the situations which seem inevitable in the picturization of such themes. The new director, an attractive young woman, tries to put her theories into practice but is impeded by the distrust of those who supported the former administration and the lack of co-operation among the worst element in the institution. She is eventually vindicated, but in the meantime loses her fiancé, the institution doctor, to one of the trusted inmates. Interesting to film addicts because it presents a new foreign actress, Corinne Luchaire, it will appeal otherwise only to audiences who have a definite liking for this type of entertainment. Better than average acting and technique may excuse its trite scenario but cannot make it a significant contribution to the current screen output.

Adolescents, 12 to 16
Most unsuitable

Children, 8 to 12
Most unsuitable



RISKY BUSINESS ◆ ◆

George Murphy, Dorothea Kent, Eduardo Cianelli, Leon Ames, El Brendel, John Wray, Arthur Loft. Direction by Arthur Lubin. Universal.

There have been many films in which a smart newspaper reporter turns sleuth, but a novel twist is given to this picture by making a radio announcer the hero who solves a kidnapping and exposes the criminals. The action is dramatic enough to hold the attention of audiences who find the subject matter to their liking.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

SERGEANT MADDEN ◆ ◆

Wallace Beery, Alan Curtis, Tom Brown, Laraine Johnson, Marc Lawrence. Screen play by Wells Root. Direction by Josef von Sternberg. M.-G.-M.

With the fear that the audience may not recognize the underlying theme, Metro-Goldwyn-Mayer states it at the beginning of the picture. Being thus forearmed, one learns that there are heroes on every block though one may not recognize them, and of these, the policeman on the beat, because of his adherence to duty, is outstanding. As proof, Wallace Beery, cast in the role of policeman and father, shows that his years of discipline and service force him to place his duty before his love for his son when that son turns into a murderous outlaw. The picture is sentimental, laden with the little, human details of everyday living. It becomes violent in action when a boy turns criminal, and ends with a pleasant if rather feeble anti-climax.

Adolescents, 12 to 16
Involved ethics

Children, 8 to 12
Unsuited



THE STORY OF ALEXANDER

GRAHAM BELL ◆ ◆

Don Ameche, Loretta Young, Henry Fonda, Bobs Watson, Charles Coburn, Spring Byington, Sally Blane, Polly Ann Young. Screen play by Lamar Trotti, from an original story by Ray Harris. Direction by Irving Cummings. 20th Century-Fox.

In writing the life of this famous American, the scenarists have contrived a happy blending of realism and romance. We see in the early scenes the familiar struggle of the hero and his faithful friend against poverty and derision. Don Ameche's acting is a fine sensitive piece of work that immediately endears young Bell to his audience. We follow with sympathy his experiments, his casual first meeting with the deaf girl who finally becomes his wife, and his teaching of a little deaf mute boy to talk. When he finally wins the backing of the little pupil's father and the father of his fiancée for the perfecting of his telephone and goes to Europe with his lovely young wife to demonstrate the new device to Queen Victoria, we follow his fortunes with absorbing interest. Then enters the villain in the form of the Western Union Company, which claims priority of patent on the new invention. The court room scene in which Bell's young bride reads one of his early love letters is somewhat melodramatic and unreal, but the story as a whole is a fine, inspiring piece of work, beautifully acted and directed.

Adolescents, 12 to 16
Excellent.

Children, 8 to 12
Excellent if they are interested.

THE STORY OF VERNON AND

IRENE CASTLE ♦ ♦

Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan, Lew Fields, Etienne Girardot, Janet Beecher, Victor Varconi, Donald MacBride, Robert Strange, Ralph Sedan, Frances Mercer. Based on stories "My Husband" and "My Memories of Vernon Castle" by Irene Castle. Screen play by Richard Sherman. Musical Director, Victor Baravalle. Dance Director, Hermes Pan. Director of production, H. C. Potter. R.K.O.

For those who have seen Irene and Vernon Castle at the height of their career, this picture will evoke a charmed nostalgia. Ginger Rogers and Fred Astaire recreate enough of our fading impressions of the Castles to give credence to their impersonations, and the beautiful love story is sufficiently true to facts to satisfy what we know of their lives. It is an exquisite picture about charming people, set in a period which to many will recall the glorified magic of youth. The music, once universally popular, recalls happy memories, and since many of the dance tunes presented are being revived, even modern youth may recognize the spell they conjure.

The production develops the evolution of the modern ballroom dance, and few today could demonstrate this cavalcade as beautifully as Mr. Astaire and Miss Rogers. They are perfectly paired, and we hope that their careers will not be separated and that they may continue to combine their skill in interpreting dancing in its perfection of rhythm and grace.

The gowns, designed by Irene Castle, of the period 1911 to 1918 are pictured in such charming perfection that it is easy to appreciate the vogue for "Castle Styles" which once swept the country. (And how many of us too assayed the "dutch cap" and bobbed our hair?) The exaggerated eccentricities of the "Castle Walk" which some dancers once affected were never popular with those who saw it danced by its originators, and after this expression of rhythm performed again with rare skill and dignity, we appreciated anew the consternation which affects the older generation when "jitterbugs" get under way. The cast is perfect, with Edna May Oliver's and Walter Brennan's delectable humor and Lew Fields, Etienne Girardot, Janet Beecher and Ralph Sedan adding capable characterizations to an exceptional performance. The direction of H. C. Potter is very fine. For all audiences we unreservedly recommend "The Story of Vernon and Irene Castle."

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Excellent

THE STRANGE CASE OF DR. MEAD ♦ ♦

Jack Holt, Beverly Roberts, Noah Beery, Jr., Helen Jerome Eddy, John Qualen. Direction by Lewis D. Collins. Columbia.

If the subject of this picture is worthwhile propaganda for rural districts, it serves its purpose. It is in fact a novel departure for a B class film in as much as it introduces the serious problem of adequate medical care in a backwoods community. A prominent New York surgeon, trying to get a vacation where he will not be known and thus will not be called upon for consultations or talks before medical groups, hides in a section of the country where an untrained man is the only available practitioner. This man's prejudice and ignorance bewilder the physician, and an epidemic arouses his professional ire. At last he succeeds in bringing order out of chaos. The production is not without interest but it is inferior in script, direction and performances.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No interest



THREE SMART GIRLS GROW UP ♦ ♦

Deanna Durbin, Charles Winninger, Nan Grey, Helen Parrish, Robert Cummings, Wm. Lundigan, Ernest Cossart, Nella Walker. Direction by Henry Koster. Universal.

Deanna Durbin, with her spontaneous charm and lovely voice, seemingly is all that is needed to make a film popular. However, for good measure this production offers Charles Winninger in one of his entertaining characterizations. The plot is almost too absurd especially in its ending, but the film is full of lively incidents and on the whole is a well turned out, nicely finished product. Miss Durbin is again an exuberant young miss who manages the love affairs of her sisters and brings a neglectful parent to the realization of his deficiencies.

Adolescents, 12 to 16
Good

Children, 8 to 12
Yes



TROUBLE IN SUNDOWN ♦ ♦

George O'Brien, Rosalind Keith, Ray Whitley, Chill Wills, Ward Bond, Cyrus W. Kendall, Howard Hickman, Monte Montague. Direction by David Howard. R.K.O.-Radio.

Cowboy songs and outdoor scenery provide about all the entertainment there is in this routine western. The main characters are: a banker who is suspected of robbing his own bank, the banker's daughter, the hero who is in love with her, and the respected citizen of Sundown who turns out to be the arch criminal. The lines are stilted and the acting stagey.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Too much shooting

WIFE, HUSBAND AND FRIEND ◇ ◇

Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero, George Barbier. Direction by Gregory Ratoff. 20th Century-Fox.

Clever script and skilful touches in direction raise this comedy above the average although the farcical nature of the denouement is not in keeping with the original tone of the production, and in some scenes the characters lose sympathy due to their behavior under emotional strain. The theme concerns the modern problem of the woman who wants a career above marriage, but in this case she has not the talent to excuse her ambition and the husband finds an unusual weapon for defense when he discovers that his own talent surpasses that of his wife.

Adolescents, 12 to 16

No value

Children, 8 to 12

No



WINNER TAKE ALL ◇ ◇

Tony Martin, Gloria Stuart, Henry Armetta, Kane Richmond, S. Summerville, Robert Allen, Eleanor Virzie. Direction by Otto Brower. 20th Century-Fox.

When Henry Armetta plays the part of "Papa Gambini," the kindly, excitable Italian head of a large family, he gives sufficient originality and humor to almost any picture to make it worth the price of admission. His presence in "Winner Take All" combined with some realistic prize-fight sequences will probably lure enough of the public to reimburse the producers and exhibitors. However, the picture has no other claims to merit, and patrons who are fond of "Papa Gambini" will be sorry to see him mixing in prize-fight rackets and betting a charitable organization's funds on a fight, even though he wins thereby enough money to enable the *Garibaldi Society* to build a recreation hall for young people. Tony Martin plays the part of a Montana cowboy who works as a dishwasher in *Gambini's* restaurant and through the encouragement of a girl news writer becomes a champion pugilist.

Adolescents, 12 to 16

Ethically poor

Children, 8 to 12

No



WITHIN THE LAW ◇ ◇

Ruth Hussey, Tom Neal, Paul Kelley, William Gargan, Paul Cavanaugh, Rita Johnson, Samuel S. Hinds, Lynne Carver, Sidney Blackmer. From the play by Bayard Veiller. Screen play by Charles Lederer and Edith Fitzgerald. Directed by Gustav Machaty. M.-G.-M.

M-G-M has dusted off an old play which last made its appearance on the screen under the title of "Paid," starring Joan Crawford. Reassuming its original title, "Within the

Law," it is dressed in clothes by Dolly Tree and otherwise brought up to date to become a starring vehicle for a promising young actress named Ruth Hussey. Her role is that of a girl who is wrongfully convicted of larceny and who promises to avenge herself on the man who sent her to prison. While in prison she studies law and learns a great deal about unethical practice and how to remain just within the law. Fortified with this knowledge she sets her stage and for a while her plot progresses, but the right man brings about a change of heart. With the exception of Ruth Hussey and Tom Neal most of the players are seasoned performers and their capable handling of secondary roles assists in making this a better than average film.

Adolescents, 12 to 16

Unsuited

Children, 8 to 12

No



WUTHERING HEIGHTS ◇ ◇

Laurence Olivier, Merle Oberon, David Niven, Flora Robson, Donald Crisp, Hugh Williams, Geraldine Fitzgerald, Leo G. Carroll, Cecil Humphreys, Miles Mander, Romaine Callender, Cecil Kellaway, Rex Downing, Sarita Wooton, Douglas Scott. Direction by William Wyler. Samuel Goldwin-United Artists.

Faithful to the story and atmosphere of the novel from which it was adapted, "Wuthering Heights" is a somber, psychological study of inner conflict and the tragic influence of warped philosophy. It is an unusual character study of persons whose mental trends verge on the psychopathic. The retrospective method of presenting the story is skilfully achieved. Beautiful photography, an effective musical score, expert acting, and superb direction contribute to an artistic achievement. But with all the assets of the production and through no fault in interpretation, the unreality of the plot makes the characters seem as far removed from real life as was the sheltered author of the book. *Heathcliff*, the wild gypsy waif, is like the surrounding background of the moors, dour, bleak, relentless and forbidding. *Cathy*, less dominated by surrounding circumstances because of her natural inheritance, has generosity, fire and a great capacity for passionate love. These traits are so uncompromising that they form within her almost a dual personality. She both loves and scorns the man who allows her frustrated love to poison the lives of all around him. These roles are magnificently interpreted by Laurence Olivier and Merle Oberon. The supernatural ending may arouse controversy but it is not out of keeping with the spirit of the book. This presentation of a Victorian novel is an interesting experiment, and the technical excellence

will arrest attention even in a world pre-occupied with serious contemporary problems. Certainly it affords no escape into a happier realm, for its somber mood is established at once and is sustained throughout.

Adolescents, 12 to 16
An adult theme.

Children, 8 to 12
No.



YOU CAN'T CHEAT AN HONEST MAN ♦

W. C. Fields, Edgar Bergen, (Charlie McCarthy and Mortimer Snerd), Constance Moore, John Arledge, Mary Forbes, James Bush, Thurston Hall, Princess Baba. Direction by George Marshall. Universal.

What plot there is to this boisterous farce concerns the efforts of a carnival owner to keep out of the way of the sheriff who is after his bankrupt show. W. C. Fields displays his usual brand of humor and continues his feud with Charlie McCarthy. There are funny episodes but as a whole it is dull.

Adolescents, 12 to 16
Matter of taste.

Children, 8 to 12
No value.

ZENOBIA ♦ ♦

Oliver Hardy, Billie Burke, Joan Parker, Harry Langdon, Alice Brady. Direction by Gordon Douglas. Hal Roach-United Artists.

Zenobia is the elephant whose infatuation for a doctor who healed her injuries is so amusingly recounted in the H. C. Bunner story. Since the use of her name in the title of this picture infers that she is still the heroine, her friends will be surprised and disappointed to discover that the human characters almost push her out of the scenario. The material of the original story in the hands of skilled craftsmen might have made an hilarious comedy, but to the fanciful framework of the original story the screen writers have tacked a treatise on social snobbishness. Most of the cast play "straight," and the inconsistencies in treatment turn the production into a hodgepodge of farce and serious drama including the currently popular appeal to patriotic emotions. Of the cast, the colored members give the most consistent performances.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Possibly enjoyable.

SHORT SUBJECTS

THE GREAT HEART ♦ ♦

An M.-G.-M. "Miniature" short subject. Screen play by Morgan Cox. Direction by David Miller Commentator, Carey Wilson.

A somewhat theatrical and fictional but moving dramatization of the work of Father Dameon, who humanized the care of lepers isolated on the lonely island of Molokai in the Pacific. It is beautifully photographed in sepia with intelligent narration. It is more suited to adult attention than to childrens'.



MAMMA'S NEW HAT ♦ ♦

A Captain and the Kids Cartoon. M.-G.-M.

This animated cartoon in black and white features a horse that will give greater uni-

versal amusement than any of the most promising ponies that run at Santa Anita. Family.



MARINE CIRCUS ♦ ♦

A Pete Smith Short. Directed by James A. Fitzpatrick.

A marine studio has been established on the coast of Florida for the scientific study of subaqueous life. Portholes at different levels of a large tank make possible a comfortable scrutiny of marine zoology. In his inimitable fashion Pete Smith enlightens us as to the names and feeding habits of many of the specimens we see. Family.

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# MOTION PICTURE REVIEWS

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## FEATURE FILMS

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Back Door to Heaven  
Big Town Czar  
Broadway Serenade  
Calling Dr. Kildare  
Captain Fury  
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Sixty Glorious Years  
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Sorority House  
Stolen Life  
Sudden Money  
They Made Her a Spy  
Union Pacific

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## FEATURE FILMS

### BACK DOOR TO HEAVEN ♦ ♦

Wallace Ford, Alice McMahon, Stuart Erwin, Patricia Ellis, Bert Frohman, Kent Smith, Bruce Evans. Screen play by John Bright and Robert Trasker. Music score by Erno Rapee. Direction by William K. Howard. Paramount.

Once more the boy victim of adversity is the central figure in a crusading melodrama. The story centers around the small-town schoolhouse where we are shown graduation exercises of the typical grammar school class. There is the potential banker, the artist, the singer, etc. *Frankie*, the hero, who comes from a drunkard's home, is urged by his teacher to prepare to take part in the closing exercises, and, lacking any means for complying, steals a harmonica from a music store and plays a solo. He is arrested and sent to a reformatory. From this springboard we dive into a dreary succession of incidents showing *Frankie* and two companions going from bad to worse until *Frankie* is finally sentenced to the electric chair. The story is merely a series of prison close-ups unrelieved by even robust dialogue. Returning to the little home town just as the former grammar school class (now all middle-aged men and women) are staging a reunion honoring their old teacher, *Frankie*, being pursued by the po-

lice, takes shelter in the old schoolhouse, and there, in an almost farcical scene, bids his assembled classmates good-bye and dashes out to be shot. For some audiences the good acting and emotional appeal may obscure the sentimentality of the story.

Adolescents, 12 to 16  
Too sentimental and  
emotional

Children, 8 to 12  
No



### BIG TOWN CZAR ♦ ♦

Barton MacLane, Tom Brown, Eve Arden, Jack LaRue, Frank Jenks, Oscar O'Shea, Esther Dale. Based on an original story, "Czar of Broadway," by Ed. Sullivan. Screen play by Edmund Hartman. Direction by Arthur Lubin. Universal.

Consumed by ambition and a desire for quick money, a man from the slums becomes the leader of a gang. His younger brother leaves college for the greater excitement of a criminal life and both lose their lives. While the picture has the usual "crime does not pay" lesson, too much of the technique of crime is shown and a belated penalty is not an adequate moral counterbalance to a whole film of lawlessness.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No, definitely

## BROADWAY SERENADE ◇ ◇

Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter, Rita Johnson, Virginia Grey, William Gargan, Katherine Alexander, Al Shean. Screen play by Charles Lederer. From an original story by Lew Lipton, John Taintor Foote and Hans Kraly. Direction by Robert Z. Leonard. M.-G.-M.

M.-G.-M. didn't let the script of "Ice Follies" gather any dust, for here it is again, revamped for "Broadway Serenade," with music replacing the rink. Two young people are struggling along together. The girl becomes enormously successful, the boy can't make the necessary adjustment, and a bitter misunderstanding ensues; but eventually, when he also becomes successful, they are reconciled. There is enough of Jeanette MacDonald's singing to satisfy the most avid fan, and so much music ranging from opera to swing that the plot is sometimes obscured by it. A rather bizarre symphonic finale which places the two types of music in juxtaposition could have been interesting if the staging had been less complex, but the dark setting, the dark costumes, the grotesque masks and the continuous changes in camera angles are confusing and tiring. On the whole the picture is disappointing.

Adolescents, 12 to 16

Possibly entertaining

Children, 8 to 12

Tiring—no interest



## CALLING DR. KILDARE ◇ ◇

Lew Ayres, Lionel Barrymore, Lana Turner, Laraine Johnson, Nat Pendleton, Marie Blake, Lynne Carver, Samuel S. Hinds, Emma Dunn. Screen play by Harold Ruskin and Willis Goldbeck. From an original story by Max Brand. Direction by Harold S. Bucquet. M.-G.-M.

The second picture in the *Dr. Kildare* series picks up the story where the first left off, with *Dr. Kildare* still an interne acting as *Dr. Gillespie's* assistant. *Dr. Gillespie* believes he has found in *Dr. Kildare* the material for a great diagnostician, but when he discovers a weakness in the younger doctor's work, aggravated by a certain cocksureness, he seeks to remedy it by a "sink or swim" expedient. Although this film is one of a series, it is an entity and no previous acquaintance with the characters is necessary. While the story contains humor, pathos, suspense, and human interest in such happy proportions that a hearty acceptance of the picture will probably be general, for the purpose of dramatic entertainment, situations are introduced which are certainly not typical of the average interne's experiences.

Adolescents, 12 to 16

Probably not

Children, 8 to 12

Too mature

## CAPTAIN FURY ◇ ◇

Brian Aherne, Victor McLaglen, Paul Lukas, June Lang, John Carradine, George Zucco, Douglas Dumbrille, Virginia Field. Screen play by Grover Jones, Jack Jevne and William DeMille. Direction by Hal Roach. Hal Roach Studios.

With the historical theme of the early convict colony of Australia as material, this picture gets away to an exciting start when a new shipload of criminals arrives from England and is sent to work on one of the large sheep ranches. The opening scenes depict brawls with other convict workers and the feud between the legitimate settlers and land-grabbers who are stealing their estates. *Captain Fury*, one of the late-comers among the convicts, meets the daughter of the man to whose service he has been assigned, falls in love with her, and decides to head a gang to help her father and his law-abiding neighbors win out against the depredations of the cruel landlord. The succession of fights is so swift and continuous that one finds it difficult to tell sometimes who belongs to which group, but with a dead man miraculously coming to life in the final act, everything is settled satisfactorily. Though the film may be distressingly violent for some audiences, others will find it absorbingly interesting and all will enjoy its unusual locale, its excellent comedy relief, and the beautiful pastoral scenery.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No



## CONFESSIONS OF A NAZI SPY ◇ ◇

Edward G. Robinson, Francis Lederer, George Sanders, Paul Lukas, Henry O'Neill, Dorothy Tree, Lya Lys, Grace Stafford. Based on the articles by Leon G. Turrou. Screen play by Milton Krims and John Wexley. Direction by Anatole Litvak. Warner Bros.

Any title containing the word "confessions" is likely to connote something lurid, something presented for its sensationalism rather than its factual values. It is gratifying, therefore, to find "Confessions of a Nazi Spy" evading sensationalism. It is neither the hysterical outburst of an alarmist nor just another story of espionage, but rather a logical and vivid presentation of facts which should bring us all to a vivid awareness of the dangers that are developing in our midst. Being a calm, easy-going people, comfortable in the security of natural barriers, we have too long been apathetic toward possible threats to our political well being. The action is woven about the trial which took place in New York several months ago, in which four spies were convicted of espionage. By following the activities of these four people up to the time of the trial, the picture gives a very good idea of actual Nazi activities in the United States, including use of



nation wide propaganda and spy systems, the influence of Bunds, the terrorism of the Gestapo and their methods of dealing with disloyal members. "Confessions of a Nazi Spy" is not a picture to be easily forgotten. It deserves unqualified praise because of its uncompromising handling of a vitally serious problem and the absorbing way in which the material is presented.

**Adolescents, 12 to 16**

Possibly mature, but worthwhile

**Children, 8 to 12**

No



### EAST SIDE OF HEAVEN ◇ ◇

Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, C. Aubrey Smith, Robert Kent, Jerome Cowan, Sandy Lee, Jane Jones. Screen play by William Conselman. Direction by David Butler. Universal.

Besides its singing star, the big drawing card of this delightfully gay comedy is a fascinating baby named Sandy Lee, who is temporarily left in the care of two bachelors, played by Bing Crosby and Mischa Auer. The story is hardly more than a vehicle for Bing Crosby's songs (including a lullaby), but many of the situations are hilariously funny and the acting is good enough to develop interest in the characters and their problems. This is one of the best Crosby films.

**Adolescents, 12 to 16**

Very good

**Children, 8 to 12**

Yes



### THE FAMILY NEXT DOOR ◇ ◇

Hugh Hubert, Joy Hodges, Eddie Quillan, Ruth Donnelly, Binnie Bartlett, Juanita Quigley, Thomas Beck, Cecil Cunningham, James Bush, Frances Robinson. Screen play by Mortimer Offner. Direction by Joseph Santley. Universal.

Unfortunately the family next door is one which no one would care to cultivate. It is dominated by an ambitious mother who wishes to impress the suitor of a silly daughter. The family investments furnish the suspense in the slight and melodramatic plot of a mediocre production.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No



### THE HARDYS RIDE HIGH ◇ ◇

Lewis Stone, Mickey Rooney, Fay Holden, Cecilia Parker, Virginia Grey, Ann Rutherford, Don Castle, William Orr, Minor Watson, Ann Morris, Halliwell Hobbes. Direction by George B. Seitz. M.-G.-M.

We have so counted on the *Hardy* series as being superlatively human and natural that it is disappointing to find the family "riding high" in a way which suggests that Hollywood has gained the upper hand at last. When an unexpected legacy seems about to place the *Hardys* in the millionaire class, adjustment is difficult for all but *Mother*, but to *Andy* comes the most disagreeable ex-

perience. That he has the judgment to run away from a bad situation is in his favor, but the suggested sophistication is not in keeping with the usual treatment given these stories. Mickey Rooney as *Andy* is becoming a bit tiresome in his brash behavior, and one wonders whether he is to continue to be the perennial adolescent in spite of the wise and philosophical leadership of the kindly *Judge*. When there is no character development in a series such as this, each new episode becomes just another repetitious hour of light entertainment.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

No interest



### HERITAGE OF THE DESERT ◇ ◇

Donald Woods, Robert Barrat, Evelyn Venable, C. Henry Gordon, Sidney Toler, Russell Hayden, Paul Guilfoyle, Paul Fix. From a story by Zane Grey. Screen play by Norman Houston. Direction by Leslie Selander. Paramount.

"Heritage of the Desert," by Zane Grey. That seven word statement is almost comment enough. As one might suppose, it is a Western melodrama which provides abundant gun-play, rough dialogue, and unlimited action. The plot concerns an Eastern man who claims his heritage and assists in settling an old frontier feud. A certain license is granted Westerns, since they usually portray life in a locale which administers law in its own way, but in this one the murders are too casual even for this type of story. Gangster methods are gangster methods in any setting.

**Adolescents, 12 to 16**

Too much violence

**Children, 8 to 12**

No



### INVITATION TO HAPPINESS ◇ ◇

Irene Dunn, Fred MacMurray, Charlie Ruggles, Billy Cook, William Collier, Sr., Marion Martin, Oscar O'Shea, Burr Caruth, Eddie Hogan. Screen play by Claude Binyon. Based on a story by Mark Jerome. Direction by Wesley Ruggles. Paramount.

Even if this picture were better than it is, it would still be a mistake. To cast Irene Dunne, who has proven her ability in high comedy, in such an unflattering role as that of the headstrong wife of a particularly stupid prize-fighter, to photograph her in horribly unbecoming clothes and to give her a script with no subtlety and very little sense is almost tragic. As *Eleanor Wayne*, the daughter of a rich and socially prominent man, she meets *King Cole*, a prize-fighter with no idea in his head but that of becoming the heavyweight champion of the world. Incredibly, she falls in love with him, pursues him to his training quarters, and marries him. Their marriage is slated for failure but is saved after ten years of misunderstandings by putting the burden of their troubles on the shoulders of their little

son. The only real seeming thing in the picture is the prize-fight in which *King Cole* receives a terrific beating.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No



## JUAREZ ✧ ✧

Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield, Donald Crisp, Joseph Calleia, Gale Sondergaard, Gilbert Roland, Henry O'Neill. Music by Erich Wolfgang Korngold. Orchestral arrangements by Hugo Friedhofer and Milan Roder. Direction by William Dieterle. Warner Bros.

It is difficult to say whether the film "Juarez" is most notable for Paul Muni's *Juarez*, Brian Aherne's *Maximilian*, or for its extraordinarily fine handling of a theme which is uppermost in the minds of Americans today. Though the life story of the Indian who rose from obscurity to become the democratic leader of his country provides ample stirring material for a biographical spectacle, Warner Brothers have made a film which is not only outstanding in the field of dramatic entertainment, but truly significant as a document on the cause of democracy. The situation of Mexico at the time of Napoleon III's occupation reveals unmistakable parallelism to the predicament of small independent democracies today, and the opposing political philosophies of self-government and the rule of a monarch, however benevolent, are clearly symbolized in the persons of *Juarez* and *Maximilian*. To have produced a picture which carries such a definite message without sacrificing any of the qualities of artistic entertainment is an achievement upon which the producers are to be congratulated. The cast is composed of fine artists who are at their best in this production. The dramatic incidents are handled with a restraint that often gives them terrific impact. The photography and the musical score are superb, and the portrayal of the love of *Maximilian* and his lovely wife, *Carlotta*, is touchingly beautiful.

Adolescents, 12 to 16  
Very fine

Children, 8 to 12  
Too mature



## THE KID FROM TEXAS ✧ ✧

Dennis O'Keefe, Florence Rice, Anthony Allan, Jessie Ralph, Buddy Ebsen, Rita Johnson, Virginia Dale. Screen play by Florence Ryerson, Edgar Allan Woolf and Albert Mannheimer. Original story by Milton Merlin and Byron Morgan. Direction by S. Sylvan Simon. M.-G.-M.

This is an unexpectedly fresh and amusing comedy of outdoor life which will enhance any double bill. Dennis O'Keefe is excellent in the role of *Wild Bill Malone*, an egotistical, wisecracking cowboy who sets out to show the four hundred in Long Island how *he* plays polo. He is put in his place quite effectively and is sport enough to ap-

preciate his shortcomings. Jessie Ralph and Buddy Ebsen have humorous lines, and good support is also given by Florence Rice and Virginia Dale. The film has spirited and entertaining action and will appeal to family groups.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Good



## KING OF CHINATOWN ✧ ✧

Anna May Wong, Akim Tamiroff, J. Carroll Naish, Sidney Toler, Philip Ahn, Bernadene Hayes, Roscoe Karns, Ray Mayer, Richard Denning, Archie Twitchell. Screen play by Lillie Hayward and Irving Reis. From a story by Herbert Biberman. Direction by Nick Grinde. Paramount.

Anna May Wong in a restrained and sincere performance tries to redeem a hackneyed melodrama of racketeers in San Francisco's Chinatown.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No



## THE LADY'S FROM KENTUCKY ✧ ✧

George Raft, Ellen Drew, Hugh Herbert, ZaSu Pitts, Louise Beavers, Lew Payton, Gilbert Emery. Screen play by Malcolm Stuart Boyland. Based on a story by Rowland Brown. Direction by Alexander Hall. Paramount.

Interest in this race-track drama is centered in a fine horse whose joint owners are a tough bookie and a nice young girl. Most audiences will enjoy the rustic scenery, the pictures of the beautiful horse, and the lesson in the training of thoroughbreds. The part of the story which deals with the shady practices of bookies seems unpleasant but inevitable, and the making of a gambler into a high principled sportsman is not entirely convincing.

Adolescents, 12 to 16  
Ethically poor

Children, 8 to 12  
No



## MAN OF CONQUEST ✧ ✧

Richard Dix, Edward Ellis, George Hayes, Gail Patrick, Joan Fontaine, Victor Jory, Robert Barrat, Robert Armstrong, C. Henry Gordon, Ralph Morgan, Pedro de Cordova, Janet Beecher, Max Terhune. Screen play by Wells Root, E. E. Paramore, Jr. and Jan Fortune from an original story by Harold Shumate and Wells Root. Direction by George Nicholls, Jr. Republic.

Republic is to be congratulated in bringing the characters of *Sam Houston* and *Andrew Jackson* to the screen in a story which, while taking some liberties with factual accuracy, still admirably preserves the spirit of the times, pays a fine tribute to great men, and dignifies a fascinating period of American history. *Sam Houston's* love of adventure and loyalty to the Indians to whom he was devoted, played an important part in shaping his character, but at the same time disrupted his marriage, and for a time after

his divorce he lead a life of degradation. In the picture his sense of values is restored by the Indians among whom he lives. He espouses their cause at Washington and later takes up the battle to free Texas from Mexican dominion. After the massacre of the Alamo, he is chosen as leader of the Texans and, at the Battle of San Jacinto, defeats the Mexican general, *Santa Ana*, frees the territory, and is influential in securing its admittance to the United States. The film is a dramatic and stirring narrative, a robust picture of an historical era, and a telling portrayal of an interesting character whose name has been honored by the city of Houston, Texas. Richard Dix is excellent in the character of *Houston*. Edward Ellis also is extremely good in the part of *Jackson*. Other roles are finely etched, all contributing to recreate a vivid impression of memorable moments in a period which shaped the destiny of the country in which we live today.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Tense and mature



### MYSTERY OF THE WHITE ROOM ◆ ◆

Bruce Cabot, Helen Mack, Joan Woodbury, Constance Worth, Thomas Jackson. From the novel, "Murder in the Surgery," by James G. Edwards, M.D. Screen play by Alex Gottlieb. Direction by Otis Garrett. Universal.

A murder takes place in the surgery of a hospital and involves several members of the staff. Except for the unusual setting of this mystery, and the sincerity of the cast, the picture has few values. Laxity in usual hospital discipline and lapses in professional ethics lead one to suppose that the doctor who wrote the book from which the screen play was adapted, must have had his tongue in his cheek.

Adolescents, 12 to 16  
Unsuitable

Children, 8 to 12  
No



### THE RETURN OF THE CISCO KID ◆ ◆

Warner Baxter, Lynn Bari, Cesar Romero, Henry Hull, Kane Richmond, C. Henry Gordon, Robert Barrat, Chris-Pin Martin, Adrian Morris, Soledad Jimenez. Screen play by Milton Sperling. Direction by Herbert I. Leeds. 20th Century-Fox.

In "The Cisco Kid," Warner Baxter did a vast amount to further the tradition that Mexican bandits are charming people. His second appearance confirms that impression, although the new film has not the luster of its forerunner. The plot reads like that of many another Western: the *Kid*, escaping from a firing squad with two henchmen, holds up the stage, falls in love at sight with one of the passengers, and becomes the

girl's champion in a fight to regain title to a stolen ranch. Lovely photography, the delightful musical setting, and its lighthearted mood make it an enjoyable film.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Questionable



### SIXTY GLORIOUS YEARS ◆ ◆

Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla, Felix Aylmer. Screen play by Miles Malleon and Sir Robert Vansittart. Direction by Herbert Wilcox. Imperator (Distributed by R.K.O.).

Once more we find *Queen Victoria* at the threshold of her reign of sixty glorious years; then as the bride, wife, and mother, as well as "every inch a Queen." We follow her dealings with her ministers, particularly the Duke of Wellington; her struggles to put her Prince Consort in a favorable light; her seclusion after his death; and her re-emergence to round out her long life as England's beloved symbol of permanence and respectability. The film is essentially biographical and broader in scope than either "Victoria Regina" or "Victoria the Great." Many important historical events are presented from the standpoint of comments found in Victoria's own diary, and thus the film covers authentically much material which effectively illuminates the background of England's domestic problems as well as the part it played as a powerful nation in world affairs. The production has great finesse and dignity, and, in spite of moments of heaviness, an enormously sympathetic appeal. The exquisite photography in Technicolor, the costumes and authentic settings, make it a masterpiece of pictorial beauty, while the large and capable cast give vital portraits of the royal family, the statesmen of the period, and the English people. The final sequence showing *Victoria's* funeral procession leaves a lasting impression of the tremendous influence exerted by a great queen upon her devoted subjects.

Adolescents, 12 to 16  
Very good

Children, 8 to 12  
Too heavy



### SOCIETY SMUGGLERS ◆ ◆

Preston Foster, Irene Hervey, Walter Woolf King, Frank Jenks, Fred Keating, Regis Toomey, Frances Robinson. Screen play by Arthur T. Howard and Earl Felton. Direction by Joe May. Universal.

A clever gang of smugglers, through a radio contest by which the winners get a trip to Europe, use innocent travelers as a means of transporting gems unlawfully. The plot concerns the breakdown of this traffic by G-men from the Treasury Department. While the action is somewhat complicated, the picture may hold interest for those who enjoy detective dramas. Preston Foster and Irene Hervey play their roles effectively.

Adolescents, 12 to 16  
No value

Children, 8 to 12  
Too confusing



## SORORITY HOUSE ◇ ◇

Anne Shirley, James Ellison, Barbara Read, Adele Pearce, J. M. Kerrigan, Helen Wood, Doris Jordan, June Storey, Elizabeth Risdon, Margaret Armstrong, Selmer Jackson, Chill Wills. Screen play by Dalton Trumbo. Direction by John Farrow. R.K.O.-Radio.

"Sorority House" is a somewhat extreme and emotional picture of the evils attendant upon the sorority system in girls' colleges. It undoubtedly contains food for thought in showing the effect of the false emphasis placed by some young women on the desirability of being invited to join a sorority, but in exaggerating the snobishness of the more fortunate as well as the hysterical reactions of those who have been left out, it loses force both as entertainment and as a brief for an improvement in the system. Its appeal lies in the sincere portrayals given by the three girls who for one reason or another have to adjust themselves to being on the outside.

**Adolescents, 12 to 16**  
Passable but over-emotional

**Children, 8 to 12**  
No

## STOLEN LIFE ◇ ◇

Elisabeth Bergner, Michael Redgrave, Wilfred Lawson, Richard Ainley, Mabel Terry Lewis, Doris Fordred. Story adapted by Margaret Kennedy. Direction by Paul Czinner. Orion Production—Paramount.

Exhibiting her facility in a dual role, Elisabeth Bergner again charms American audiences with her luminous personality and imparts to "Stolen Life" an importance which it does not otherwise deserve. The story seems artificial and obviously made to order to prove that one individual cannot successfully "steal" another's identity and live that other person's life, even though the masquerade may defy detection. In "Stolen Life" this proposition is illustrated in the case of twin girls, one of whom assumes the identity of the other. Miss Bergner is exceptionally clever in making a subtle distinction between the twins, who, though exactly alike in appearance, are opposites in temperament. However, in spite of its incredibility, the plot is the kind which makes people "stand by" for the finish. The film is unusual and piquant entertainment.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
No

## SUDDEN MONEY ◇ ◇

Charles Ruggles, Marjorie Rambeau, Charles Grapewin, William Frawley, Broderick Crawford, Billy Lee, Evelyn Keyes. Based on the play, "Whatever Goes Up," by Milton Lazarus. Screen play by Lewis Foster. Direction by Nick Grinde. Paramount.

When a drug clerk wins a fortune on a sweepstake ticket, the sudden wealth brings chaos to his family, for each foresees the routine of his life to pursue his favorite hobby. With the loss of the money, the family returns to normalcy. In the light of the plot, "Whatever Goes Up," the title of the original play, would have seemed a more appropriate and less obvious title than "Sudden Money," and would have indicated the farcical nature of the picture. Fresh dialogue mixed with old situations make this good but not remarkable entertainment.

**Adolescents, 12 to 16**  
Perhaps

**Children, 8 to 12**  
Mature

## THEY MADE HER A SPY ◇ ◇

Sally Eilers, Allan Lane, Fritz Leiber, Frank H. Thomas, Theodor Von Eltz. From an original screen story by George Bricker. Direction by Jack Hively. R.K.O.-Radio.

In this age of suspicion and international recrimination it is inevitable that espionage should be used as a theme for motion pictures. Whether so implausible a plot as this is worth while is debatable, but the production is full of action and exciting melodrama. Its influence is at best negative, for few adults could take it seriously.

**Adolescents, 12 to 16**  
No. Brutal

**Children, 8 to 12**  
No

## UNION PACIFIC ◇ ◇

Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Robert Preston, Lynne Overman, Brian Donlevy, Anthony Quinn, Evelyn Keyes. Screen play by Walter De Leon, C. Gardner Sullivan, Jesse Lasky, Jr., Jack Cunningham and Ernest Haycox. Music score by George Antheil. Direction by Cecil B. de Mille. Paramount.

"Union Pacific" is an exceptionally good frontier melodrama. With a theme which affords a rich vein of dramatic material, and under the direction of a master in the art of creating spectacular effects, the production is predestined for success. It has all the familiar elements of the epic type of pioneer adventure: rivalry between the two railroads to beat each other to the junction at Ogden, labor troubles fomented by unscrupulous enemies, fights with marauding Indians, shootings, carousals, and an appealing love story. Imagination and skill have gone into its screening and the result is genuine, virile entertainment.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Too strenuous

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JUNE  
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## EDITORIAL

Evaluating Pictures for Children

## FEATURE FILMS

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Goodbye Mr. Chips  
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## SHORT SUBJECTS

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January Through June, 1939

## THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES BRANCH, AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

## A. A. U. W., CALIFORNIA STATE DIVISION

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# MOTION • PICTURE • REVIEWS

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**THE WOMEN'S UNIVERSITY CLUB**

LOS ANGELES BRANCH  
**AMERICAN ASSOCIATION OF UNIVERSITY WOMEN**

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## EVALUATING PICTURES FOR CHILDREN

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The School of Education of a large Mid-West University asked us recently what criteria we used in selecting pictures for children between ten and twelve years of age. It has been our custom to present these criteria in our pages from time to time, and we reprint in part our reply to the question, believing that it may help our readers more readily to understand our methods of classifying films.

"We believe, with you, that 'individual experience should be considered to the same extent in selecting pictures as it is in book selections.' As we point out to our reviewers, what one child will get from a movie will be absolutely different from what another will get, and any decision in regard to the value of any film will have to take into consideration the cultural background as well as the intellectual, emotional and mental development of a child; factors which vary as much as his physical development and nervous stability. This makes it extremely difficult to make recommendations for the ten to twelve age (and more so when we include eight to twelve). Our work in evaluating pictures began in the era of silent films. Since sound has come into effect, pictures are even less suitable for children, in subject matter and treatment, and we recommend pictures reluctantly for those under twelve. In a course for our previewers some time ago led by Dr. Miriam Van Waters and Dr. Elizabeth Woods, we analyzed the functions of the family, and among those functions were the following

1. To transmit customs, habits and systems of ideas
2. To begin educational processes

3. To provide moral standards
4. To develop the basis of good citizenship

The Family should be the agency which imparts these norms or standards. Unfortunately the Family is passing through a time of stress and adjustment, and outside agencies are taking from the functions of the home. The motion picture is undoubtedly one of these forces and its influence is both constructive and destructive. It is the objective of our critics to distinguish, in as far as possible, the social values of films. From the psychological side we laid down definite rules based on the fact that a child's fundamental needs are

1. A feeling of security
2. The satisfaction of curiosity
3. Healthy mental activity
4. Motor activity

Pictures should not inform younger children of unsuspected dangers and unknown motives which would cause them to arrive at a belief that society is insecurely organized and that there is a division of authority. The most gifted children are the most curious, and while some movies portray conditions correctly and thus satisfy curiosity, they may also over-stimulate it. On the other hand, comparatively few pictures portray life honestly. Movies should stimulate healthy mental thoughts so that healthy activities may result.

Long hours at theatres tire, strain the eyes and nerves, and frequently create naughtiness from sheer exhaustion. The time would be better spent in normal active play, certainly for 'protected' children. This is particularly true now when the double bill is the rule. Habitual attendance at unselected pictures may precipitate emotional stages too early, particularly in adolescence.

We do not recommend pictures in which scenes of cruelty are shown, since we believe that even individual scenes may dangerously impress children, especially younger children who do not follow the whole story as a unit, and their highly organized nervous systems may receive a shock. We do not recommend pictures which emphasize the criminal side of life in spite of the fact that producers claim that their productions show that 'crime does not pay.' We do not recommend films picturing so called 'fast society' because we believe that they are untrue to the fundamental standards of life, undermine the ideals of family life, fail to provide moral standards, and are definitely dangerous for young people who, in this changing world, are too prone to accept laxity as an accepted norm of today. We try to recommend for children only those films which they can understand, which can hold their interest, which offer some constructive ideas, which do not hold up to ridicule individuals or institutions for which we should have respect. We thoroughly approve the classes in film evaluation given in many schools today. The work is helping to create discriminating taste which is showing in attendance now and will continue to show in the future with younger children as well as with adolescents. Finally, we repeat: in choosing pictures for any child, it is most important to consider each child as an individual."

## FEATURE FILMS

## BOY FRIEND ♦ ♦

Jane Withers, Arleen Whelan, Richard Bond, Douglas Fowley, Warren Hymer. Screen play by Joseph Hoffman and Barry Trivers. From an original story by Lester Ziffren and Louis Moore. Direction by James Tinling. 20th Century-Fox.

Jane Withers' name in the cast will undoubtedly attract the younger generation's attention to this film, which is unfortunate because its improbable plot is of the "cops and robbers" variety, and while it shows the police to advantage, it is hardly wholesome for imaginative youngsters. *Sally's* mother runs a boarding house for rookies training for the police force. Her "boy friend," *Billy*, has a brother in the school who is killed in a hold-up, and the two precocious youngsters determine to run down the murderers. The plot is complicated by the fact that *Sally's* brother is apparently one of the gang. The action is what one would expect in a melodrama of this type—exciting, frantic and tense. It is a vehicle to exploit a child star and is badly directed in an attempt to allow her to hold the spotlight.

Adolescents, 12 to 16  
Not worthwhile

Children, 8 to 12  
Not advised



## BRIDAL SUITE ♦ ♦

Annabella, Robert Young, Walter Connolly, Reginald Owen, Billie Burke. Direction by William Thiele. M.-G.-M.

Released under a title which was chosen for publicity purposes, and which gives little idea of the nature of the film, "*Bridal Suite*" is a light, rather artificial affair with a pallid plot. A young man with a doting mother and unlimited spending money becomes so utterly devoid of responsibility that he jilts the same girl three times, but he is finally persuaded to knuckle down to work, by a simple lass and a gruff old psychiatrist. A picturesque hotel in the Swiss Alps contributes a light-opera atmosphere, and no film can be a total loss which contains the charming Annabella, albeit she is not at her best. Robert Young and Billie Burke have played similar parts so often that they could play these roles in their sleep. It is a picture to be run in as part of a program, scarcely solid enough to stand by itself.

Adolescents, 12 to 16  
Too sophisticated

Children, 8 to 12  
No

## CHARLIE CHAN IN RENO ♦ ♦

Sidney Toler, Ricardo Cortez, Phyllis Brooks, Slim Summerville, Kane Richmond, Sen Yung, Pauline Moore, Eddie Collins, Kay Linaker, Louise Henry. From the story "Death Makes a Decree" by Philip Wylie. Direction by Norman Foster. 20th Century-Fox.

The ubiquitous *Mr. Chan* is now in Reno to unravel a murder mystery in a fashionable hotel. *Mrs. Bently*, the victim, was stabbed to death while staying at the hotel waiting to marry an about-to-be divorced man. Jealousy is thought to have been the motive. With the famous detective working on the case, the guilty person is certain to be apprehended and a satisfactory solution of the crime provided. Murder-mystery fans will probably enjoy watching *Mr. Chan* at work, though the locale of his latest activities and the characters with whom he associates are less interesting than usual, and *Mr. Chan* seems to have lost some of his finesse.

Adolescents, 12 to 16  
Unwholesome

Children, 8 to 12  
Not suitable



## EX-CHAMP ♦ ♦

Victor McLaglen, Tom Brown, Nan Grey, Constance Moore, William Frawley, Samuel S. Hinds, Donald Briggs. From an original screen story by Gordon Kahn. Screen play by Alex Gottlieb and Edmund L. Hartmann. Direction by Phil Rosen. Universal.

Ordinarily, one would say boxing and sentimentalism do not go hand in hand, but they do in "*Ex-Champ*." With an underlying theme of paternal devotion, the plot accents situations that are a little too patterned, a little too sticky. However, while it is engineered to play on the emotions, it does not tax them too severely. The ending is meant to be a surprise, but the plot development makes it quite obvious. On the whole, "*Ex-Champ*" is negligible entertainment.

Adolescents, 12 to 16  
Passable

Children, 8 to 12  
Perhaps



## FOR LOVE OR MONEY ♦ ♦

Robert Kent, June Lang, Edward Brophy, Etienne Girardot, Richard Lane, Edward Gargan, Horace McMahon. Screen play by Charles Grayson and Arthur Horman. From an original story by Julian Blaustein and others. Direction by Charles Previn. Universal.

A light and unconvincing race track melodrama in which \$50,000 intended for a bookmaker is lost in transit. The plot concerns the frantic efforts of various people to recover the money. Drinking, gambling, and the unsavory methods of gangsters, combined with inadequate production values make this picture poor entertainment.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

# THE GIRL FROM MEXICO

Lupe Velez, Donald Woods, Leon Errol, Linda Hayes. Original screen play by Lionel Houser. Direction by Leslie Goodwins. RKO-Radio.

*Denis*, sent to Mexico to find talent for a certain radio sponsor, finds the tempestuous *Carmelita*, who comes back to New York with him. A law unto herself, she causes a furore wherever she goes, finally sings herself into fame and the heart of *Dennis*. The comedy is often slapstick and the development of plot improbable, but it has a good deal of color and variety.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No



# GOODBYE, MR. CHIPS

Robert Donat, Greer Garson, Terry Kilburn, John Mills, Paul Von Hernried, Judith Furse, Lyn Harding, Milton Rosmer, Frederick Leicester, Austin Trevor, David Tree, Edmond Breon. From the novelette by James Hilton. Screen play by R. C. Sherriff, Claudine West and Eric Mashwitz. Direction by Sam Wood. M.-G.-M.

Success in this changing world depends upon one's viewpoint. No doubt *Mr. Chips* was a material failure and, since he realized his ambition to become Head Master only through a world cataclysm, he might have been called a scholastic failure as well. But in his relations to his students, his kindly, understanding friendship which meant so much to them throughout their lives, he achieved a spiritual triumph which could not be valued in dollars and cents, and therefore who can say that his life was not successful in the highest degree? The picture is a faithful adaption of Mr. Hilton's novelette. It begins with *Mr. Chips'* arrival at a famous boys' school as a very young, shy and lonely man, so introspective and lacking in self-confidence that his control over the boys is painfully inadequate. A kindly German teacher takes him on a vacation walking tour, and he meets a lovely girl whom he marries, and who brings out in him all the fine qualities she recognizes, and leads him to meet the students on an understanding plane. Although she dies soon, she is his inspiration always. Sentimental perhaps—but a sincerely moving portrayal of a life which was rich in human relationships and *Mr. Chips'* love for his boys, "thousands of them," as he says just before his death. Robert Donat succeeds in presenting his most distinguished screen performance. He pictures the life of a man—an average man—and makes him lovable and human. His appearance through the changing years is most convincing, and the character development always understandable. Greer Garson is a lovely heroine whose brief appearance is radiant throughout. The courtship scenes are ex-

quisite and the direction is superb. The picture was produced in England. Many of the scenes were actually filmed at a famous boys' school, and hundreds of the students give authenticity to the life pictured. One of the strongest appeals is this picturization of English Public School life: the beautiful traditions and codes; the passing generations of families who return to the school; the respect, admiration, and loyalty the boys have for the institution. It is a film which will appeal to discriminating audiences, both for the high production values and for the beauty of its theme.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Probably too mature for deep interest



# THE GORILLA

Jimmy Ritz, Harry Ritz, Al Ritz, Anita Louise, Patsy Kelly, Lionel Atwill, Bela Lugosi, Joseph Calleia. Screen play by Rian James and Sid Silvers, based on the play by Ralph Spence. Direction by Alan Dwan. 20th Century-Fox.

"The Gorilla" and "The Bat" were two of the chills-down-the-spine thrillers of past decades, and both were very successful on the stage. In "The Gorilla," detectives arrive on the scene to save a man and his pretty niece who have been threatened by a huge gorilla with homicidal propensities, and eventually help to solve a mystery. The film adaptation is not so realistic as the stage play. The Ritz Brothers, torn between playing detective or being just themselves, are neither very convincing nor very funny; Patsy Kelly, as the hysterical maid, garners more laughs. "The Gorilla" presents a good example of make-up work and is repulsive enough for anyone, but the production is so stagey and loosely put together that one is never convinced of the probability of the situations.

Adolescents, 12 to 16  
No

Children, 8 to 12  
Terrifying



# THE GRACIE ALLEN MURDER CASE

Gracie Allen, Warren William, Kent Taylor, Ellen Drew, Jerome Cowan. From the novel by S. S. Van Dine. Screen play by Nat Perrin. Direction by Alfred E. Green. Paramount.

A murder mystery written by S. S. Van Dine especially for Gracie Allen is a new species of film, the enjoyment of which may possibly be limited to her admirers. Gracie finds a murdered man at a cafe, calls the police and in her own inimitable way chatters through the investigations. *Philo Vance*, who is retained to discover the real criminal, tolerates her because he is afraid to let her out of his sight. In the end, quite inadvertently, she finds the murderer.

Adolescents, 12 to 16  
If they like Gracie

Children, 8 to 12  
No



## HOTEL IMPERIAL ◇ ◇

Isa Miranda, Ray Milland, Reginald Owen, Gene Lockhart, J. Carrol Naish, Curt Bois, Henry Victor, Albert Dekker. Screen play by Gilbert Gabriel and Robert Thoren. From a play by Lajos Biro. Direction by Robert Florey. Paramount.

Aside from its picturesque setting and some singing by a Don Cossack choir, this war-spy melodrama has little to offer. The scene is laid in an Austrian village which is occupied alternately by Russian and Austrian troops. The heroine is a traveling actress who remains in the village to find out why her sister has committed suicide there. After many intrigues and narrow escapes, she finds the person responsible for her sister's death, and she falls in love with an Austrian officer. The plot and acting are quite commonplace, and the atmosphere is rather unpleasant.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

## IT'S A WONDERFUL WORLD ◇ ◇

Claudette Colbert, James Stewart, Guy Kibbee, Nat Pendleton, Frances Drake, Edgar Kennedy, Ernest Truex, Andy Clyde. From an original story by Ben Hecht and Herman J. Mankiewicz. Screen play by Ben Hecht. Direction by W. S. Van Dyke II. M.-G.-M.

James Stewart in a role that would have been a "natural" for James Cagney, turns in an excellent performance as a private detective who is trying to save his innocent client from the electric chair, not so much for humanitarian principles as for \$100,000. In this he is aided and abetted by a slightly daft poetess (Claudette Colbert) who is alternately a jewel and a "pain in the neck." Through his persistent efforts and her sometimes clumsy, sometimes intelligent aid, the real murderer is apprehended. A final softening of our hero forces him to admit that \$100,000 is a minor consideration when one has found love. The situations and gags are new and amusing, and the expert acting gives a human and rather touching effect.

Adolescents, 12 to 16  
Questionable

Children, 8 to 12  
Mature and unsuited

## THE KID FROM KOKOMO ◇ ◇

Pat O'Brien, Wayne Morris, Joan Blondell, May Robson, Jane Wyman, Stanley Fields, Maxie Rosenbloom. From an original story by Dalton Trumbo. Screen play by Jerry Wald and Richard Macaulay. Direction by Lewis Sells. First National-Warner Bros.

It is a bit of a shock to find May Robson in just this type of boisterous farce, but from the moment we first see her in the role of a drunken old kleptomaniac leering at the judge in a night court, she steals the picture. Her role is unpleasant, but she plays it splendidly. Wayne Morris, since

his success in "Kid Gallahad," seems doomed to play a prize-fighter. Here, he is a sentimental, not too bright, country bumpkin, waiting patiently down on the farm for the return of the "mom" who left him as a baby on a doorstep. When he knocks out the village blacksmith in a brawl, a rogue of a fight manager lures him to sign a contract by promising him greater opportunities to find the mother on whom his heart is set. His adventures with this manager, with an ex-bubble dancer, the creature whom they pass off as his mother, and the "bruiser" who claims to be his father in order to continue the "fleecing" are far from edifying. There are some well-staged fight scenes, but May Robson's acting is the only real high light of a picture which doesn't actually "click," and which is on the whole distasteful.

Adolescents, 12 to 16  
No

Children, 8 to 12  
Poor

## LUCKY NIGHT ◇ ◇

Myrna Loy, Robert Taylor, Bernard Nadell, Douglas Fowley, Henry O'Neill. From an original story by Oliver Claxto. Screen play by Vincent Lawrence and Grover Jones. Direction by Norman Taurog. M.-G.-M.

This is a most unworthy vehicle for two popular stars. Myrna Loy as a bored rich girl who has run away from home, meets a young man on a park bench, drinks with him in several night clubs, and marries him before dawn. The rest of the picture is taken up with the attempts of the young wife to make a success of her marriage in spite of the husband's drinking and irresponsibility. The humor is a poor example of the "haywire" variety.

Adolescents, 12 to 16  
Extremely bad

Children, 8 to 12  
No

## THE MIKADO ◇ ◇

Kenny Baker, John Barclay, Martyn Green, Sydney Granville, Gregory Stroud, Jean Collin, Elizabeth Paynter, Kathleen Naylor, Constance Willis, The Chorus of the D'Oyly Carte Opera Company. Adapted by Geoffrey Toye. From Gilbert and Sullivan's "The Mikado." Direction by Victor Schertzinger. Recorded by The London Symphony Orchestra. Universal.

"The Mikado" is a cinematic curio, a facsimile of the original comic opera, faithfully and reverently presented, and shortened only to meet screen proportions. It adheres strictly to the traditions of the stage, making no concession to the modern realism of cinema technique. Dialogue is reduced to a minimum, and music and staging hold the attention. It is filmed in exquisite technicolor. The cast, with the exception of Kenny Baker, is made up of members of London's famed D'Oyly Carte Company, and the recording is unusually good. The production is in effect a photograph of a well-beloved



favorite and will delight all followers of Gilbert and Sullivan's most popular production.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Possibly less interest—familiarity with the plot would increase enjoyment

### ROSE OF WASHINGTON SQUARE ♦ ♦

Tyrone Power, Alice Faye, Al Jolson, William Frawley, Joyce Compton, Hobart Cavanaugh. From a story by John Larkin and Jerry Horwin. Screen play by Nunnally Johnson. Direction by Gregory Ratoff. 20th Century-Fox.

Faintly reminiscent of "Alexander's Ragtime Band," this picture accents that part of the ragtime-jazz era which the earlier picture did not stress, the period from about 1920 to 1925. It was the period of the speak-easy, of Ziegfeld's Follies, of such song hits as "The Vamp," "Ja-da," "My Man," and "Rose of Washington Square." It saw Al Jolson on Broadway at the peak of his theatrical career, singing the "Mammy" and "Dixie" songs which made him famous, and his presence in this picture lends it an atmosphere of authenticity. All the parts are well taken, especially a finished bit contributed by Joyce Compton. The song "My Man" really tells the story. It concerns a promising young singer who falls in love with and marries a man whose weakness she recognizes. In spite of this and his eventual apprehension by the law, she goes on loving him, thus fulfilling the line of the song—"but whatever my man does, I am his forevermore." The picture has varied elements of entertainment and in general may be considered good but unimpressive.

**Adolescents, 12 to 16**  
Ethically confused

**Children, 8 to 12**  
Unsuited

### 6000 ENEMIES ♦ ♦

Walter Pidgeon, Rita Johnson, Paul Kelly, Harold Huber, Nat Pendleton, Grant Mitchell. Screen play by Bertram Millhauser, based on story by Wilmon Menard and Leo L. Stanley. Direction by George B. Seitz. M.-G.-M.

When the D. A. convicts a woman on circumstantial evidence and insists that it is impossible to "frame" a person, one is reasonably certain that he will suffer a like fate. He is sent to the penitentiary where 6,000 convicts try to get even with him for sending them up. The brutality of the prison scenes have never been equalled before: the prize fight is an orgy of sadism. Sentimentalism is at times overpowering. Walter Pidgeon is an excellent actor with a delightful personality. He should be used in roles in which his qualities are not sacrificed.

**Adolescents, 12 to 16**  
No, definitely

**Children, 8 to 12**  
Absolutely not

### SOCIETY LAWYER ♦ ♦

Walter Pidgeon, Virginia Bruce, Leo Carillo, Eduardo Cianelli, Lee Bowman, Frances Mercer. From the novel "Penthouse" by Arthur Somers Roche. Direction by Edwin L. Marin. M.-G.-M.

Notable for lively treatment, smart clothes, gorgeous cafe settings, and good acting rather than for any intrinsic value of plot, "Society Lawyer" defends the status of the attorney in criminal cases, makes him a champion of the unjustly accused. That Hollywood still has a soft place in its heart for gangsters is proved by the casting of Leo Carillo, with his inevitable charm, in a gangster role, making the moral lesson dubious. Walter Pidgeon and Virginia Bruce play their parts with efficiency and finesse. Those who favor murder mysteries will be entertained.

**Adolescents, 12 to 16**  
No. Poor ethics

**Children, 8 to 12**  
No

### SOME LIKE IT HOT ♦ ♦

Bob Hope, Shirley Ross, Gene Krupa and Orchestra, Una Merkel, Rufe Davis, Harry Barris, Bernard Nedell. Screen play by Lewis R. Foster and Wilkie C. Mahoney. Based on a play by Ben Hecht. Musical advisor, Arthur Franklin. Direction by George Archibald. Paramount.

Take a cheap beach resort, a barker, a jazz band out of work, a "blues singer," and a crowd of jitterbugs, shake them together—make a picture. Plot? "Boy meets girl," and why the girl wants the egotistical, unsuccessful promoter no one knows. It requires a true lover of modern jazz at its loudest and "hottest" to appreciate the qualities of this production.

**Adolescents, 12 to 16**  
Trivial—a matter of taste

**Children, 8 to 12**  
No value

### THE SUN NEVER SETS ♦ ♦

Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Lionel Atwill, Barbara O'Neil, C. Aubrey Smith, Melville Cooper, Mary Forbes. From an original story by Jerry Horwin and Arthur Fitz-Richards. Screen play by W. P. Lipscomb. Direction by Roland V. Lee. Universal.

Generations of *Randolphs* have been true to the British Colonial Service until the youngest member rebels. The tradition of the family is great enough, however, to swerve him from his purpose, but in acquiescing he feels he has been run over by an Empire. Later, a crisis which involves his own career and that of his brother brings forth a latent sense of nationalism. Argentina raises cattle, China raises tea, but England raises sons, and these sons are sometimes sent to the most farflung corners of the Empire to take with them British law and British tradition, in spite of heat, rains, fever, and hostile natives. This particular son is sent to the Gold Coast in Africa. His initial

experience makes an exciting tale of adventure. The plot is absorbing, made believable by the sincerity of the cast, its flaws apparent only in retrospect. There is a thrilling climax which seems rather fantastic, but one has only to read the daily newspapers to find that fact is stranger than fiction. To appreciate thoroughly the powerful traditional force which sends young men of fine families to remote, obscure, uncomfortable posts without a what's-in-it-for-me motive, one need not be British, but it might help.

**Adolescents, 12 to 16**  
Exciting

**Children, 8 to 12**  
Too exciting



## TARZAN FINDS A SON ◇ ◇

Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Ian Hunter, Frieda Inescort, Henry Stephenson, Henry Wilcoxon, Larine Day. Screen play by Cyril Hume, based on characters by Edgar Rice Burroughs. Direction by Richard Thorpe. M.-G.-M.

Unless you are really "old" and have lost all love for vicarious adventure and for thrills, you will probably thoroughly enjoy this return of *Tarzan*. It is quite the best of the series since the first one, which had the advantage of novelty. This has fine production values and splendid shots of wild animals, and it succeeds in establishing the atmosphere and danger of existence in the jungle. A new character, *Boy*, is introduced, a child who as an infant is orphaned in an airplane crash in the depth of the jungle and is found and adopted by *Tarzan* and *Jane*. When he is five, designing relatives come in search of information about the crash, for they will inherit a vast fortune if there are no survivors. They suspect that "Boy" is the heir they seek, and they plan to take him with them and assume guardianship so that they may use his wealth. *Jane* is an unwitting accomplice until their evil purpose is recognized. *Tarzan* again saves the day in truly splendid fashion. It is a good story and the cast is excellent. John Sheffield is a delightful youngster, an accomplished athlete, and therefore well-paired with Johnny Weissmuller who is convincing in his role. The scenes of underwater swimming are especially beautiful. The animal scenes and those of native savages are spectacular. Chita, the monkey, is now grown up and is hilariously funny, while trained elephants add zest and thrills.

The film is exciting indeed for younger, imaginative children but great fun for every one else.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Depends on child

## TELL NO TALES ◇ ◇

Melvyn Douglas, Louise Platt, Gene Lockhart, Douglas Dumbrille, Florence George, Halliwell Hobbes, Sara Haden, Theresa Harris, Harlan Briggs, Zeffie Tilbury, Hobart Cavanagh, Tom Collins. Screen play by Lionel Houser, based on a story by Pauline London and Alfred Taylor. Direction by Leslie Fenton. M.-G.-M.

This is an unpretentious picture which is very entertaining. It is the story of a newspaper editor whose paper is suddenly ordered discontinued by its owner, thus throwing out of work many old time employees. Thoroughly baffled and discouraged, the editor accidentally gets hold of a hundred-dollar bill which has been passed by kidnappers. He immediately decides to track down the criminals alone and unaided in order to have an exclusive story for his final edition. His success is rewarded by having the paper continue its distinguished existence. In the exciting action the plot introduces five different stories of the persons who have handled the "hot money." This is a novel and interesting departure, and while the drama might have been worked up to a more smashing climax with all the threads tied more closely together, it is on the whole engrossing entertainment, much above the average of its type. The cast is large and competent. Melvyn Douglas is excellent and Gene Lockhart and Theresa Harris (a colored girl) score individual triumphs.

**Adolescents, 12 to 16**  
Exciting and mature

**Children, 8 to 12**  
Too mature



## THEY ASKED FOR IT ◇ ◇

William Lundigan, Joy Hodges, Michael Whalen, Isabel Jewell, Lyle Talbot. From an original screen story by James B. Lowell. Screen play by Arthur T. Horman. Direction by Frank MacDonald. Universal.

Three recent college graduates, a doctor, a lawyer and the editor of a small town paper have met with so little success that they are about to give up, when the town drunkard dies. The three of them, never for a moment doubting that his death was caused by overindulgence, hint at murder in order to give the paper a headline and a new lease on life. This bit of fiction accounts for the title and a vast amount of unexpected activity which takes place in the sleepy little Middle-Western town where they live. This is a run-of-the-mill sort of play in which each actor is adequate in his role. Isabel Jewell distinguishes herself by another performance that is good enough to be beyond criticism.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

## UNMARRIED ♦ ♦

Buck Jones, Helen Twelvetrees, Donald O'Connor, Dorothy Howe, Larry Crabbe, Robert Armstrong, John Hartley, Sidney Blackmer. Screen play by Lillie Hayward and Brian Marlow. From a story by Grover Jones and William Slavens McNutt. Direction by Kurt Neumann. Paramount.

In this picture, the theme of the regeneration of adult characters through the love of a child is well enough worked out to compensate in some measure for a really hackneyed beginning and decidedly ambiguous ethics. A prize fighter and a night club hostess are mistaken by an orphan boy for a married couple who were friends of his father, and they, knowing the circumstances which have left him alone in the world, decide to make a home for the boy. Whatever appeal the picture may have is due to its human touches.

Adolescents, 12 to 16  
Misleading

Children, 8 to 12  
No

## YOUNG MR. LINCOLN ♦ ♦

Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan, Eddie Collins, Pauline Moore, Richard Cromwell, Donald Meek, Judith Dickens, Eddie Quillen, Spencer Charters, Ward Bond, Milburn Stone, Cliff Clark, Steven Randall, Charles Tannen, Francis Ford, Fred Kohler, Jr. Original screen play by Lamar Trotti. Direction by John Ford. 20th Century-Fox.

"Young Mr. Lincoln" is a biographical drama picturing our national idol as he was

before his personality and achievements brought him fame. It presents an endearing portrait of Abraham Lincoln as a young man in Springfield, Illinois, where he began his law practice. His fairness, his honesty, his wit, and his simple friendliness are appealingly shown in his relations with the people with whom he associated. The chief virtue of the production is in Henry Fonda's sympathetic and sensitive performance of the title role, although a good cast and admirably restrained direction contribute greatly to the generally pleasing effect. It would have been a more significant biographical portrait, however, if it had given a better rounded conception of the various influences which actually contributed to Lincoln's development. The fault of the film is in its overstressing of one incident of his career, the trial of two young rustics whom he defended against a murder charge. However, it is good inspirational entertainment and well worth the attention of discriminating audiences.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Probably not much interest

## SHORT SUBJECTS

## ANGEL OF MERCY ♦ ♦

(M.-G.-M.)

Founder of the Red Cross in 1861, Clara Barton struggled to build up the organization which has become world-wide in its scope. She encountered opposition from the fact that she was a woman in a day when woman's place was definitely in the home, and it was long before she received true recognition for her work for suffering humanity. Excellent for all ages.

## DARK MAGIC ♦ ♦

(M.-G.-M.)

A comedy short stars Robert Benchley who brings home a box of magic tricks from the store. Strangely enough, some of the demonstrations are successful. Done with the characteristic Benchley humor, this is fun for children and parents alike.

## PROPHET WITHOUT HONOR ♦ ♦

(M.-G.-M.)

A historical short subject of the life of Matthew Maury, nineteenth century American, places him in the ranks of those to whom honor is due for great achievement. Crippled so that he could not follow the sea he loved so well, he still followed it in every thought and desire, and charted the wind currents over the water so well that his findings are used to the present day for ocean and airplane travel. All ages.

## CLOWN PRINCES ♦ ♦

An "Our Gang" comedy. Directed by George Sidney. M.-G.-M.

This "Our Gang" comedy is nicely motivated but in comparing the finished performances given by some experienced actors of five, six and seven with the work done in this film, the gang seems quite amateurish. Bore some to anyone over ten.

**RADIO FANS** ♦ ♦

(M.-G.-M.)

When a boy becomes an amateur radio operator, the whole family is inspired to join him in his hobby. Here we are shown how there can be an opportunity for real service, relaying messages from those in need of help in remote territory and on the sea. All ages.

♦ ♦  
**SONS OF LIBERTY** ♦ ♦

Claude Rains, Gale Sondergaard. Direction by Michael Curtiz. Screen play by Crane Wilbur. Warner Bros.

At the present time there is a trend in motion pictures to exalt American ideals, to make democratic standards as important as the dictators have made their ideologies to their people. In doing this there have been shown many passages of our history which have seldom been featured or at the best

have been forgotten. This is one of those pages from history, beautifully pictured in technicolor, convincingly acted by Claude Rains and others in the cast: the life of Haym Solomon, a Jewish immigrant who was imprisoned, gave all his earthly goods, and persuaded his friends in the synagogue to make heavy sacrifices that the struggling young republic might survive. For all ages.

♦ ♦  
**THE STORY OF DR. JENNER** ♦ ♦

With excellent narrative to accompany the action, this interesting film shows the courage and persistency of a small-town English doctor who lived at the end of the eighteenth century, combatting hypocrisy and superstition to prove the efficacy of his serum for the dread disease, small pox. It should make a good picture for the class room and also be of value in stressing the importance of vaccination for the general public. Family.



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## CONCERNING PICTURES

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A recent edition of the Los Angeles Evening Herald-Express speaks of "Hollywood's compromise entertainment—the anemic screen literature which spell box office shortage," and pertinent comments by Mr. Douglas Fairbanks, Jr. as follows:

"Roughly speaking, Hollywood makes three types of motion pictures—one, for adults; two, for juveniles, and, thirdly, the one which compromises between adults and juveniles. The major mistakes lie in this third classification because it constitutes a jarring compromise."

"Many a good adult story has been sacrificed by an attempt to inject angles which will appeal to juvenile minds and, conversely, many good productions which would be worth while entertainment for juveniles have had their entertainment values impaired by an effort to inject an adult slant, Fairbanks points out.

"As a result, he says, the effort to satisfy everyone from 7 to 70 has in some cases yielded a product "watered" to the point of becoming anemic screen literature.

"If all great novelists and playwrights were forced to make similar compromises, books and plays could never make healthy contributions to literature. For instance, John Steinbeck's 'Grapes of Wrath,' an overnight bestseller recently purchased by 20th Century-Fox, would have been meaningless had Steinbeck attempted to include a slice of 'Heidi.'

"Carrying this argument directly to film exhibitors, it is Fairbanks' view that the road to freedom of the screen can be opened if the men who show the pictures will take the problem in hand. He suggests a national exhibitors' convention to devise a new and up-to-date system of showing pictures.

"As their discretion dictates," he declared, "they may find it possible for certain hours of certain days to be set aside for children's matinees. Or a plan under which separate houses for children and adults are designated may prove workable. Perhaps an information service,

telling in advance the nature of a forthcoming picture, thus sharing responsibility with parents themselves, is the right answer.'"

He is repeating what many critics of motion pictures have thought for years. It is impossible to satisfy audiences from seven to seventy with the same subject matter and treatment. An occasional, vital theme, directed with taste and skill will hold general interest. But there are no feature pictures for junior matinees today, and few pictures for children under twelve. Socially minded critics recognize this. There is, however, information at hand for parents so that they may "share the responsibility." An increasing number of libraries over the country furnish an information telephone service based on reviews from reliable sources. Schools are training children in critical evaluation. Parents have recourse to publications of unbiased opinions. The theatres, alone, fall short in their service to the public through ill chosen double bills, and failure to provide family night programs, and they overlook the fact that even the goose that lays the golden egg at the box office will sooner or later put it to other uses.

## FEATURE FILMS

### BACHELOR MOTHER ♦ ♦

Ginger Rogers, David Niven, Charles Coburn, Elbert Copen, Jr. Screen play by Norman Krasna and Garson Kanin. Direction by Garson Kanin. R. K. O.

This is not one of Miss Ginger Rogers' dancing pictures, but it does not need to be, for it is a really funny farce-comedy, and Miss Rogers is a delightful comedienne. The story is a nonsensical yarn about a foundling and a working girl who is thought to be the baby's mother and an employer who tries to do his bit for humanity by helping the poor girl to bring up a fatherless child. Everybody misunderstands everybody else, and the more misled they are the more hilarious the picture becomes. The dialogue is unusually clever, and considering the theme, there are remarkably few lines with which to find fault.

**Adolescents, 12 to 16**  
Entertaining

**Children, 8 to 12**  
Probably not much interest

### FIVE CAME BACK ♦ ♦

Chester Morris, Wendy Barrie, C. Aubrey Smith, John Carridine, Lucile Ball, Alan Jenkins, Kent Taylor, Joseph Calleja, Patric Knowles, Elisabeth Risdon. Direction by John Farrow. R. K. O.

This picture presents a very interesting portrait gallery of human types, using as its vehicle the familiar but not yet hackneyed device of the airplane trip. Twelve persons of widely varied personalities embark on the journey to South America, meet disaster in the wilds of the Andes, and are forced to spend several weeks together there while the two young pilots struggle to repair the plane. During that time their characters are shown in sharp relief against a background of hardship, and the usual evidences of courage and cowardice come to the surface. The types

chosen are somewhat stereotyped; there are the runaway lovers, the woman of questionable morals, the scientist, the criminal, etc. But the actors handle their roles competently, and the picture holds the spectator absorbed as it rushes on to its startlingly dramatic climax. The final scene of human heroism, soaring to its loftiest heights, as the repaired airplane disappears behind a bank of clouds, is one of the finest bits of drama presented by the screen for many a day. The photography is especially notable.

**Adolescents, 12 to 16**  
No—Needs adult evaluation

**Children, 8 to 12**  
Unsuitable

### FORGOTTEN WOMAN ♦ ♦

Sigrid Gurie, Donald Briggs, Eve Arden, William Lundigan, Elizabeth Risdon, Donnie Dunagan, Paul Harvey, Joseph Downing, Norman Willis. Screen play by Lionel Houser and Harold Buchman. Music score: Frank Skinner. Direction by Harold Young. Universal.

Oh, Annie she was 'gently bred,  
And with her husband dear,  
Set out for Florida one day.  
Alas, she knew no fear!

Two gangsters posed as gentlemen  
And with them rode along.  
A bank was robbed, their car was wrecked.  
The gangsters done them wrong.

With husband killed, a lone widow,  
Poor Annie went to jail.  
She plead her innocence, but oh!  
She grew more wan and pale.

Ah me, her little babe was born  
Behind the prison bars,  
And this should teach you not to ride  
With unknown persons in your cars.

**Adolescents, 12 to 16**  
Too emotional

**Children, 8 to 12**  
No

## THE GIRL AND THE GAMBLER ♦ ♦

Leo Carrillo, Tim Holt, Steffi Duna. From the play "The Dove" by Willard Mack. Screen play by Joseph A. Fields and Clarence Upson Young. Direction by Lew Landers. R. K. O.—Radio.

It is surprising to note that an old stage play, "The Dove" which was colorful, exciting and amusing, becomes a depiction of lurid and unsavory cafe life on the screen. Even some of the lines are in bad taste. Leo Carrillo is fairly romantic as *El Rayo*, a sort of Mexican Robin Hood who does right or wrong as the fancy seizes him, and Tim Holt and Steffi Duna add an interest of young love, but summing up good points and shortcomings, the film is merely lukewarm entertainment.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

## GRAND JURY SECRETS ♦ ♦

John Howard, William Frawley, Gail Patrick, Jane Darwell, Harvey Stephens. Screen play by Robert Yost and Irving Reis. Direction by James Hogan.

*John Keefe's* moral laxity is opprobrious. His sins including such items as planting a short-wave broadcasting set in the grand jury room to obtain a "scoop" and posing as a priest to elicit a doomed boy's confession. By contrast it is a satisfaction to find that his brother, the District Attorney, is both upright and brainy. The interlocking themes of the brother rivalry and the value of "Ham" (amateur radio) operators in crime detection include so many episodes that one is left with a feeling of mental indigestion. Some of the individual performances are good, but the picture as a whole is too involved to sustain interest and never rises above mediocrity.

Adolescents, 12 to 16  
Too much emphasis  
on trickery

Children, 8 to 12  
No

## IT COULD HAPPEN TO YOU ♦ ♦

Stuart Erwin, Gloria Stuart, Raymond Walburn, Douglas Fowley. Story by Charles Hoffman. Screen play by Allen Rivkin. Direction by Alfred Werker. 20th Century-Fox.

The picture begins with an excellent sketch of the life of a young married couple, in which a fine, loyal wife is striving to discover means to win recognition for her talented but unaggressive husband. As a vivid and distasteful contrast follow the scenes of a "stag" party with wild chorus girls and drunken company executives on a night off. When the party is followed by a murder, the District Attorney's office is shown in a bad light, the young wife in a noble one, since she alone traces the clue to the real

criminal and vindicates her husband. The direction is good in holding suspense to the very end.

Adolescents, 12 to 16  
No—Objectionable  
scenes

Children, 8 to 12  
No

## INSIDE INFORMATION ♦ ♦

Dick Foran, Harry Carey, June Lang, Mary Carlisle. From a story "47th Precinct" by Martin Mooney and Burnet Hershey. Screen play by Alex Gottlieb. Direction by Charles Lamont. Universal.

This is second-rate entertainment. A young "rookie" in the police force tries to substitute modern scientific methods for the "flat-foot" procedure of his superior officers and succeeds in learning the identity of a gang of gem thieves. Some of the details are brutal and objectionable.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

## LAND OF LIBERTY ♦ ♦

Visitors to the two fairs will find it well worth while to attend a showing of "Land of Liberty," the Motion Picture Industry's exhibit. It is an ambitious, extremely interesting, and novel production in which hundreds of sequences depicting events in the history of the United States have been taken from motion pictures and news reels and skillfully combined to give a stirring panorama of major events in the development of our country. Also as was its intention, it conveys a startling realization of the enormous field of motion pictures. The project was in the hands of the master craftsman, Mr. Cecil B. DeMille. It is suitable in content for all audiences, but its great length would make it tiring for young children.

## MAISIE ♦ ♦

Robert Young, Ann Sothern, Ian Hunter, Ruth Hussey, Cliff Edwards, Anthony Allan, Art Mix. Screen play by Mary C. McCall, Jr. from a book by Wilson Collison. Music score, Dr. William Axt. Direction by Edwin L. Marin. M.-G.-M.

A tough-but-honest, wise-cracking chorus girl is no novelty on the screen, but *Maisie*, as played by Ann Sothern is unexpectedly refreshing. Stranded in a small western town, she commandeers a job at a nearby cattle ranch as lady's maid to the owner's wife. The picture becomes a mixture of western comedy and courtroom melodrama but what happens is not so very important. Audiences who have forgotten the plot will remember wistful, tough little *Maisie* with her swaggering self reliance, her forthright honesty and her genius for pert repartee.

Adolescents, 12 to 16  
Depicts adult problems

Children, 8 to 12  
Too mature

## MAN ABOUT TOWN ♦ ♦

Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Monty Woolley, Isabel Jeans, Phil Harris, Betty Grable, E. E. Clive, Eddie Anderson, The Merriell Abbott Dancers, Matty Malneck's Orchestra, The Pina Troupe. Screen play by Morrie Ryskind, based on a story by Morrie Ryskind and Allan Scott. Musical numbers staged by LeRoy Prinz. Musical Director, Victor Young. Direction by Mark Sandrich. Paramount.

Besides the screen presence of a popular radio star, this film offers beautiful settings, good dancing, catchy music and lavish costumes. Jack Benny shows off to advantage in a lot of hilarious sophisticated nonsense about a shy, bungling young man who pretends to be a Lothario and almost succeeds in getting himself shot. The production is fast-paced up-to-the-minute entertainment in the manner of a "Benny" radio program.

Adolescents, 12 to 16  
Sophisticated

Children, 8 to 12  
No interest



## THE MAN IN THE IRON MASK ♦ ♦

Louis Hayworth, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale, Walter Kingsford, Miles Mander, Bert Roach, Marian Martin, Montague Love, Doris Kenyon, Albert Dekker, Nigel de Brulier. Adapted from novel by Alexander Dumas. Direction by James Whale, Edward Small Production. United Artists.

Here is swashbuckling, romantic adventure, a lively adaptation of Dumas' story, "The Man in the Iron Mask," the fanciful tale of intrigue and struggle for the throne of France when twin sons were born to Louis XIII. In order to assure the succession, one boy is spirited away. He grows to manhood unaware of his royal blood, under the watchful care of *D'Artagnon* (Warren William) and his three musketeers. His twin is crowned at five years of age and, under the crafty influence of the ambitious *Forget* (Joseph Schildkraut) becomes a selfish and cruel king. The double role is admirably played by Louis Hayworth who subtly, by voice and demeanor indicates the spiritual difference in the two characters. The plot and setting call for dramatic and vigorous action and suggest the dark historical period of social and political unrest of the times. Joan Bennett is very attractive as *Maria Theresa*, Spanish Princess who is betrothed to *Louis XIV*, and she gives an effective performance. The supporting cast is exceptionally able. Settings are lavish and beautiful and the direction distinguished. The production should have wide appeal.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Very exciting

## ON BORROWED TIME ♦ ♦

Lionel Barrymore, Sir Cedric Hardwick, Bobs Watson, Beulah Bondi, Una Merkel, Nat Pendleton, Henry Travers, Grant Mitchell, Eily Malyn, James Burke, Charles Waldron, Ian Wolfe, Phillip Terry, Truman Bradley. From a novel by Lawrence Edward Watkin. Adapted from play by Paul Osborn by Alice G. Miller, Frank O'Neill and Claude West. Direction by Harold Bucquet. M.-G.-M.

"We tell you a tale of everyday people in a little town of present day America. It is an absurd, charming and stupendous story—but it is not a new one. Gossip of a similar amazing occurrence was whispered in the days when old Chaucer was writing his 'Canterbury Tales.'

"Mr. Chaucer liked the story and believed it—and so do we. If, perchance, you don't believe it we respectfully insist that we (and Mr. Chaucer) must be right. Because faith still performs miracles and a good deed does find its just reward."

The foreword to "On Borrowed Time" thrown on the screen gives the essence of this beautiful production, an unusual and sincere venture into the supernatural. It is the story of an old man and a small boy whose love and need for each other transcend death. It is an emotional story but balanced by exquisitely human reactions and delicate humor. *Gramps* (Lionel Barrymore) is wonderful in his role, and Bobs Watson, as *Pud*, equally remarkable. His performance places him in the first rank. *Mr. Brink*, the role of Death, is played by Sir Cedric Hardwick. It is a difficult part and some may wish that it might have been pictured in a more ethereal manner. However, Sir Cedric is amazingly impressive. The supporting cast give superlative assistance.

While the theme concerns the fact that the world would be a tragic place if death were taken away, it is not in the least morbid or depressing. On the contrary; and the delicate and tasteful direction of Sidney Franklin makes it exceptionally beautiful, while the natural humor, the amusing and earthy philosophy of *Gramps*, the spontaneous fun of *Pud* and the amazing situations give the picture unusual interest.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Too mature under 10



## THE SAINT IN LONDON ♦ ♦

George Sanders, Sally Gray, David Burns, Gordon McLeod, Henry Oscar, Athene Seyler, John Abbott, Ralph Truman. From a screen play by Lynn Root and Frank Fenton from a story, "The Million Pound Day" by Leslie Charteris. Direction by John Paddy Carstairs. Musical direction: Harry Acres. R. K. O.

This is another chapter in the exciting adventures of *Simon Templar*, better known



as "*The Saint*," the glorified detective and former safe cracker. In London, he befriends another American ex-convict, and the two attempt to outwit crooks who plot to clear a fortune on printing government currency. After the usual number of harrowing experiences and providential escapes, they bag their game. Meanwhile a charming lady has joined forces with them and has fallen in love with *Templar*. The attractive cast and good production values make the film sufficiently entertaining for detective story fans.

**Adolescents, 12 to 16**  
Questionable

**Children, 8 to 12**  
No



## SECOND FIDDLE ♦ ♦

Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver, Mary Healy, Lyle Talbot, Alan Dinehart. Screen play by Harry Tugend. Based on story by George Bradshaw. Lyrics and music by Irving Berlin. Direction by Sidney Lanfield. 20th Century-Fox.

This is possibly Sonja Henie's best picture. It has a new and different plot, humorously satirizing publicity methods in Hollywood, and it gives her an opportunity to act as well as dance and skate. She is delightful. A rural school teacher is catapulted into movies when her photograph, sent in by an admirer, gives her the chance to make a screen test for the lead in a picture based on a best seller. She makes good, but finds herself bewildered by Hollywood and hurt by the manufactured romance publicized by the studio. The skating scenes are logically interpolated into the plot and are charming. Tyrone Power is perfectly cast as the nonchalant press agent who finds the love affair he originated a boomerang. Edna May Oliver is delightfully amusing and Rudy Vallee good in his role, while Irving Berlin's tuneful music will undoubtedly score on the "Hit Parade." It is all light and diverting and well worth one's attention.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good



## STRONGER THAN DESIRE ♦ ♦

Virginia Bruce, Walter Pidgeon, Lee Bowman, Ann Dvorak, Ilka Chase, Rita Johnson, Ann Todd. Based on a novel by W. E. Woodward. Screen play by David Hertz and William Ludwig. Directed by Leslie Fenton. M.-G.-M.

When an ambitious criminal lawyer neglects his pretty wife for his work, inevitably she looks elsewhere for admiration and writes letters which involve her in a murder case, from the toils of which she has to be extricated by her own husband. At least that is the way it happens in motion pictures.

What makes "*Stronger Than Desire*" better than most formula pictures is the keen imagination of the director who focuses attention on the less obvious phases of the story and highlights certain scenes and people to give reality to the whole. The actors are capable: Virginia Bruce alert and pretty, Walter Pidgeon dignified without being stodgy, Ann Todd a nice natural little girl. Ann Dvorak is effective, although she "emotes" more than is usual in the present era. The remainder of the cast is commendable.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
No



## SUSANNAH OF THE MOUNTIES ♦ ♦

Shirley Temple, Randolph Scott, Margaret Lockwood, Martin Good Rider, J. Farrell MacDonald, M. Moscovi, Moroni, Olson, Victor Jory. Screen play by Robert Ellis and Helen Logan from story by Fidel La Bara and Walter Ferris, based on book by Muriel Denison. Direction by William A. Seiter. 20th Century-Fox.

Although this latest vehicle for Shirley Temple is apparently designed for children, the producers obviously reckoned without an insight into child psychology. Muriel Denison's book has so large a following among young readers that its plot is perfectly familiar, but the picture, while accepting the well known characters, has presented action which bears practically no resemblance to the original. The human, amusing and dramatic incidents of the book are replaced by implausible melodrama which intelligent children recognize for what it is, with the result that the picture has limited audience appeal.

**Adolescents, 12 to 16**  
If interested

**Children, 8 to 12**  
Very exciting



## THEY ALL COME OUT ♦ ♦

Rita Johnson, Tom Neal, Bernard Nedell, Edward Gargan, John Gallaudet. Story and screen play by John C. Higgins. Direction by Jacques Tourneur. M.-G.-M.

This is a prison film which is set aside from others by its rational and judicial attitude towards offenders. The first part, dealing with two bank robberies and subsequent escapes, is necessarily noisy, melodramatic, and blood-chilling, but from the moment members of the Federal Bureau of Prisons take over the procedure, the film becomes a fascinating though perhaps overoptimistic study in criminology. The prison staff, including case investigators, doctors, psychiatrists, endeavors to find something in each man's life or character which may be used to build him into a normal, law-abiding citizen. They send to Alcatraz only the most

obdurate criminals, beyond hope of reclamation. There is a simple, sincere love story woven into the plot with Rita Johnson and Tom Neal as two first offenders who help each other in the struggle upwards.

**Adolescents, 12 to 16**

Interesting but brutal at times

**Children, 8 to 12**

No

modern children as well as adults will applaud enthusiastically the skill of the children's performance. But above all this superb screen presentation of the art of Mr. Heifetz is an accomplishment for which we may be deeply grateful.

**Adolescents, 12 to 16**

Recommended

**Children, 8 to 12**

Excellent

## THEY SHALL HAVE MUSIC

Jascha Heifetz, Gene Reynolds, Walter Brennan, Joel McCrea, Andrea Leeds, Porter Hall, Terry Kilburn, Walter Tetley, Chuck Stubbs, Tommy Kelly, Jacqueline Nash, Mary Neuman, Alfred Newman, "Sucker." Original story by Irmgard von Cube. Screen play by John Howard Lawson. Direction by Archie Mayo. Samuel Goldwyn Production. United Artists.

It is a splendid accomplishment to present Jascha Heifetz in a cinema which combines human and artistic interest. The story is simple but dramatic, concerning an underprivileged boy from a New York tenement district who, more alert and original than his fellows, becomes the leader of a neighborhood gang. Their activities tend toward the beginning of lawlessness, and the attitude of an unsympathetic step-father, who cordially dislikes him and believes him incorrigible, makes home intolerable. He runs away at the threat of reform school and wanders by chance into an East Side Settlement music school, where the understanding director offers him a haven. His inherited love of music and undeveloped talent are discovered, and the stimulus brings out his latent fineness. Through his enthusiasm and unselfish courage the school is aided too.

This is the slender but very entertaining plot which is used to introduce, logically and dramatically, exquisite number by Jascha Heifetz and the young students of the music school. Mr. Heifetz's personality is charming and he is natural and pleasing. Walter Brennan gives another of his inimitable characterizations. Gene Reynolds and the other boys are fine, as are others in the supporting cast. The plot has much humor. One scene where the mothers of the young penniless prodigies hold off the sheriff is particularly hilarious. An enchanting mongrel pup deserves a special word of comment.

The great artist presents *Rondo Capriccioso*, Saint Saens; *Hora Staccato*, Debussy; *Estrellita*, Ponce-Heifetz; Tchaikovsky's *Melody*; and Mendelssohn's *Concerto*, the last movement, accompanied by the children's orchestra. The children are heard in solos and orchestra ensembles. Since schools today offer rare opportunities in musical appreciation and interpretation,

## TIMBER STAMPEDE

George O'Brien, Chill Willis, Marjorie Reynolds, Morgan Wallace, Robert Fiske, Guy Usher, Earl Dwire, Frank Hagney, Bob Burns. Screen play by Morton Grant. From stories by Bernard McConville and Paul Franklin. Direction by David Howard. Musical Director: Roy Webb. R. K. O.

In the routine, outdoor action melodrama, George O'Brien plays the part of *Scott*, an honest sure-shot cattleman, who saves the citizens of *Wagon Wheel* from eastern interlopers and their mob of hired ruffians. The Easterners pretend to be building a railroad, but actually are plotting by faked homestead claims to seize the surrounding land for its rich timber. The climax of the film is a violent free-for-all at the local newspaper office where rival mobs battle for possession of evidence that would prove the trickery of the villains. The picture runs true to type with action, humor, and romance mixed according to the usual formula and a hero who is more than a match for any number of armed thugs.

**Adolescents, 12 to 15**

If they like the type

**Children, 8 to 12**

No—too violent

## UNDERCOVER DOCTOR

Lloyd Nolan, J. Carrol Naish, Janice Logan, Broderick Crawford, Heather Angel, Robert Wilcox, Richard Carle, Stanley Price, John Eldredge, George Meeker. Screen play by Horace McCoy and William R. Lipman. From J. Edgar Hoover's book, "Persons in Hiding." Paramount.

Interesting both in its factual content and in its dramatic action, this film depicts the methods of the Federal Bureau of Investigation in tracking down criminals. The trail in this case takes them to the office of a prominent doctor who has become rich through tending fugitives from the law without reporting them. The character of the doctor, the incidents which started him on his undercover practice, and his unsuccessful efforts to free himself from his criminal associations are vividly portrayed. The picture is commendable for the restraint and good taste with which it is handled.

**Adolescents, 12 to 16**

Questionable type of entertainment

**Children, 8 to 12**

No

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AUGUST

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FEATURE FILMS

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When Tomorrow Comes
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FEATURE FILMS

ANDY HARDY GETS SPRING FEVER ♦ ♦

Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Helen Gilbert, Terry Kilburn. Screen play by Kay Van Riper, based upon characters created by Aurania Rouverol. Direction by W. S. Van Dyke II. M.-G.-M.

It cannot be that we are tired of *Andy* and his adolescent problems, for boys are always entertaining, even to parents, at least to those who have the vision to appreciate boyhood as a transient phase. But although *Andy* meets a new experience in a spring fever epidemic, those who have followed the series may feel that otherwise the plot has a familiar pattern, and that the picture lacks the original and hilarious touches of earlier productions. However, we do not wish to disparage the entertainment values of this picture. *Andy* writes a school play and acts the leading role under circumstances which might easily discourage even a better man. He also meets a new emotional upheaval, sanely and normally. It is all good fun and nicely handled.

Adolescent, 12 to 16
Good

Children, 8 to 12
Yes, if interested

BAD LANDS ♦ ♦

Robert Barrat, Noah Beery, Jr., Guinn Williams, Andy Clyde. Story and play by Clarence Upson Young. Direction by Lew Landers. R. K. O.

This is an anomaly, a "western" without sufficient action. An attempt has been made to emphasize character but interest is divided among so many people that it trickles very thin. Eight men in a sheriff's posse in pursuit of an Indian murderer, find the tables turned when they are besieged in a desolate canyon by a band of Apaches who snipe them off one by one. The film is too slow-moving to maintain suspense, while dirge-like music, giving no impression of danger, serves only for added retardation.

Adolescents, 12 to 16
Dull

Children, 8 to 12
No

BEAU GESTE ♦ ♦

CR

Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, J. Carol Naish, Donald O'Connor. Based on the novel by Percival Christopher Wren. Screen play by Robert Carson. Direction by William A. Wellman. Paramount.

Here is an excellent vehicle for Mr. Wellman's genius for depicting a man's world. It drips blood and sweat. Brutality and no-

bility strike an even balance in a quite fantastic tale of three brothers whose ideals are such, that, like Dumas' three musketeers, they are "one for all and all for one." When the last asset of a prominent English family, a huge sapphire called "The Blue Water," is stolen, *Beau Geste* claims to be guilty of the theft and leaves to join the Foreign Legion. Quite in the dark as to his motive but thoroughly loyal, his two brothers, *Digby* and *John*, follow him. *Beau* and *Digby* die bravely. *John* returns home and ultimately learns the true story of the stolen jewel when his aunt reads *Beau's* last message. Together they conclude that he was aptly named, *Beau Geste*, Beautiful Gesture. "Beau Geste" is a gripping tale even though the flash-back method is used in the telling. The fact that at the beginning one is apprised of certain concluding scenes does not rob it of interest. However, in skipping from a dramatic scene of an isolated fort in the Sahara to one of relative calm in the English countryside, there is something of a let-down. The early part of the picture does not compare favorably with the last half but is necessary for explaining the succeeding action.

Adolescents, 12 to 16
Too exciting

Children, 8 to 12
No



BULLDOG DRUMMOND'S BRIDE ♦ ♦

John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive, Eduardo Cianelli, Louis Mercier. Based on the "Bulldog Drummond" stories by H. C. (Sapper) McNeile. Direction by James Hogan. Paramount.

This latest episode in the "Bulldog Drummond" series is also the poorest. *Drummond* is about to be married when a bank robbery occurs and he delays his wedding to go sleuthing. In Paris he is put in jail as a joke on the part of his London office, and while there he manages to learn the details of the robbery. Slapstick action and humor are derived from such old time standbys as a pursuit over roofs, upset buckets of paint, and broken furniture.

Adolescents, 12 to 16
Too Poor

Children, 8 to 12
Worthless

CAREER ♦ ♦

Anne Shirley, Edward Ellis, Samuel S. Hinds, Janet Beecher, Leon Errol, Alice Eden, John Archer, Raymond Hatten. From the novel by Phil Stong. Screen play by Dalton Trumbo. Directed by Leigh Jason. R. K. O. Radio.

Phil Stong, author of "State Fair," gives us another of his detailed studies of the middle western scene. This time he draws attention to life in a small Iowa town by delineating the problems of some of its citizens. As a cross-section of life in a community, it is undoubtedly good, but a plot which follows the divergent courses of a half dozen people is apt to lack unity. In spite of this obvious fault, it is an interesting picture after the manner of many of the family pictures which are currently popular, and it could easily be carried into a series. It features the initial screen appearance of Alice Eden and John Archer, winners of the Lasky "Gateway to Hollywood Talent Search." Their performance is good but the other members of the cast, particularly Edward Ellis, should be credited with a valiant "assist." The story concerns a boy who tries to place a career before marriage. When he does decide to marry, he finds that he has lost the girl to someone else. There is some consolation for him when he learns that his father did not allow a similar experience to be tragic for him but found an enduring happiness with another.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Mature



CHALLENGE, THE ♦ ♦

Robert Douglas, Luis Trenker, Joan Gardner. Scenario by Patrick Kirwan and Milton Rosmer. Direction by Milton Rosmer. Denham Films Ltd., London, England.

The scenario of this film is founded upon the historic feat of climbing the perilous Matterhorn, accomplished in the year 1865 by an intrepid young English explorer, Edward Whymper, whose four companions lost their lives in the descent. The story revolves around the ambitious rivalry of the Swiss and Italians to be the first to reach the top. This rivalry causes bitter feeling, and treachery is employed to prevent the Italian guide, Carrel, from accompanying Whymper. A romance of the innkeeper's daughter and the Italian guide lightens the seriousness and tenseness of the drama. For lovers of deeds and adventure this film will have much interest on account of the overpowering realism of the perilous mountain-climbing scenes. One has the feeling of being with the climbers facing momentary death. The Alps are shown in all their magnificent and treacherous grandeur.

Adolescents, 12 to 16
Very harrowing

Children, 8 to 12
No

EACH DAWN I DIE ♦ ♦

James Cagney, George Raft, Jane Bryan, George Bancroft, Maxie Rosenbloom. From the novel by Jerome Odlum. Screen play by Norman Reilly Raine and Warren Duff. Direction by William Keighley. First National.

It is difficult to find a justification for this picture outside of the fact that James Cagney and George Raft are given an opportunity to play he-man, human-nature-in-the-raw parts in which they both excell. It is full of unbridled brutality and distorted social values. A young newspaper man, "framed" by a candidate for high office, is sent to the penitentiary for a long term. Since the prison is in a State which does not permit capital punishment, obviously it should be one of the most enlightened institutions. However, it is manned by a depraved staff and is as degrading and vicious as the worst prisons of the deep South some years ago. The only people who possess a shred of honor are a few of the convicts. Full of action, the picture ends with a battle which would do credit to a World War film and a confession which would be thrown out of any court in the land. It is bad material, well acted and well produced.

Adolescents, 12 to 16

Bad stuff

Children, 8 to 12

Impossible



ELSA MAXWELL'S HOTEL FOR WOMEN

Elsa Maxwell, Ann Sothern, John Halliday, Lynn Bari, Alan Dinehart, Joyce Compton, Linda Darnell, James Ellison, Katharine Aldridge, Jean Rogers, June Gale, Sidney Blackmer. Screen play by Kathryn Scola and Darrell Ware. Based on a story by Elsa Maxwell and Kathryn Scola. Directed by Gregory Ratoff. 20th Century-Fox.

Assuming that Elsa Maxwell knows whereof she speaks, this film provides a splendid opportunity to become acquainted with the conversation and habits of the more successful models, show girls, and professional gold diggers of Manhattan. The story gives a rather hackneyed account of the adventures of *Marcia Bromley* of Syracuse who came to New York to rekindle the affections of a cast-off suitor and remained to ornament night clubs with her dazzling presence until she attracted the attention of a roue, got mixed up in a shooting, and was rescued by her Syracuse sweetheart. While the plot is stereotyped, the incidents of life in the hotel for women are rich in humor, the dialogue is clever, and the various types of girls are entertainingly portrayed. Though Miss Maxwell delivers kindly homilies on courage and straight shooting and keeping your chin up, the impression persists

that New York is a happy hunting ground where wily huntresses snare rich "boy-friends" and live glamorously ever after.

Adolescents, 12 to 16
Much too sophisticated

Children, 8 to 12
No



FOUR FEATHERS ♦ ♦

John Clements, Ralph Richardson, C. Aubrey Smith, June Duprez, Allan Jeayes. From the story by A. E. W. Mason. Screen play by R. C. Sheriff. Direction by Zoltan Korda. London Films (Alexander Korda).

A man's picture and particularly a Britisher's, "Four Feathers" might be dedicated to the valor of war and the glory of the Empire. It is very fine in its way, a huge spectacle with gorgeous color photography of Egypt's deserts and the Nile, and of native hoards and bright-uniformed British soldiery, with thrilling and bloody battles fought in the historically famous campaign which ended in the capture of Khartum. The central figure of the story is *Harry Faversham*, last descendant of a line of military heroes, who uses the excuse of civilian interests to cloak physical cowardice. He is sent four white feathers by his friends, and can be exonerated only by military prowess, which in the end he achieves through great sacrifice and heroism. The attitude towards war will be displeasing to many thinking people who believe that cool sanity should be preserved at a time when all the world is seeing red, but if it can be taken as straight military adventure, and if one is not too squeamish about details of torture, it is well worth seeing. Acting and direction are commendable.

Adolescents, 12 to 16
Too brutal

Children, 8 to 12
Decidedly not



FRONTIER MARSHAL ♦ ♦

Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes, John Carradine. Based on a book by Stuart N. Lake. Screen play by Sam Hellman. Direction by Allan Dwan. 20th Century-Fox.

Although this story follows the main outlines of the usual "western," it is done in a manner which makes it convincing. The characters act like real people, and there is actually more emphasis on saving human lives than on taking them. A new marshal, self-appointed, determines to run the disreputable, gun-toting element out of Tombstone and in his progress is brought in contact with a doctor and a dance hall girl who in spite of checkered pasts, have retained elements of good in their characters. Photography is beautiful in many scenes.

Adolescents, 12 to 16
Good "Western"

Children, 8 to 12
Too exciting

IN NAME ONLY ♦ ♦

Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale. From the novel "Memory of Love" by Bessie Breuer. Direction by John Cromwell. R. K. O.-Radio.

This is an absorbing problem-play portraying hatred, bitterness, selfishness, and thwarted love. Kay Francis plays the part of a wife who, having married her husband for money, refuses to relinquish her legal hold upon him to a woman who loves him, and much of the film is taken up with a portrayal of the subtle ways by which she attempts to torment him and the woman he wishes to marry. Carole Lombard is cast as the unfortunate victim of her hatred. It seems improbable that many would enjoy the theme, although it is handled interestingly enough. Carole Lombard and Cary Grant are at ease in their roles and Kay Francis for once has a chance to be something more than a dress model and takes advantage of her opportunity.

Adolescents, 12 to 16
Altogether bad

Children, 8 to 12
No



I STOLE A MILLION ♦ ♦

George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory. Screen play by Nathanael West. Direction by Frank Tuttle. Universal.

This film belongs to the case history type and will appeal only to those who are interested in studying a depressing record of a misdirected life. It deals with a typical case of a mal-adjusted youth who becomes a criminal because of his quarrelsome disposition and unwillingness to adapt himself to existing conditions. Unfortunately, there is no way of gauging the effect of this sort of picture upon the thousands of impressionable young people who will see it, for while it does not attempt to excuse the acts of its hero, neither does it present any constructive solution for his problems, and the emotional appeal of his love for a fine young girl may make it difficult to remember that his punishment is a just one.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
Impossible



LADY OF THE TROPICS ♦ ♦

Robert Taylor, Hedy Lamarr, Joseph Schildkraut, Gloria Franklin, Ernest Cossart, Mary Taylor, Charles Trowbridge, Paul Porcasi, Frederick Worlock, Margaret Padula, Cecil Cunningham, Natalie Moorhead. Screen play by Ben Hecht. Direction by Jack Conway. M.-G.-M.

Important to fashion experts is the news that Miss Hedy Lamarr, in numerous carefully posed close-ups, introduces twenty costumes designed by Adrian featuring the new Oriental influence. The rest of the picture is

important to no one, though possibly entertaining for Taylor or Lamarr fans. The scene is laid in Saigon, "Paris of the East." Thither by yacht comes *Bill Carey*, 300 per cent American, playboy, perennial guest, and loafer. The moment he catches sight of *Manon de Vargnes* the course of his life is changed, and he knows it. But in spite of his American chivalry and the comfortable awareness of Uncle Sam's protection, he is no match for suave, sinister, immensely influential *Pierre de Laroch*, a half breed who wishes to claim *Manon*, also a half breed, for his very own. *De Laroch* adopts cat-and-mouse tactics to prevent *Manon* from getting a passport to leave Indo China, till at last *Manon* murders him and perishes by her own hand, but one feels that it is all for the best. Joseph Schildkraut as *de Laroch* reaches the peak of villainy, and Miss Lamarr looks extraordinarily beautiful.

Adolescents, 12 to 16
No

Children, 8 to 12
No



MAGNIFICENT FRAUD, THE ♦ ♦

Akim Tamiroff, Lloyd Nolan, Mary Boland, Patricia Morison, Ralph Forbes, Steffi Duna, Ernest Cossart. From the play "Caviar for His Excellency" by Charles G. Booth. Screen play by Gilbert Gabriel and Walter Ferris. Direction by Robert Florey. Paramount.

The picture is interesting chiefly for the acting of Akim Tamiroff in a double role. He takes the part of the president of a nameless Central American country and the actor-imposter who fills his office during the negotiations for a ten million dollar loan from the United States. Lloyd Nolan is a soldier of fortune, finding romance in the maze of political intrigue. It is a fairly exciting melodrama, in which trickery and deception are made attractive until the next to the last scene.

Adolescents, 12 to 16
Poor standards

Children, 8 to 12
No



MILLION DOLLAR LEGS ♦ ♦

Betty Grable, Jackie Coogan, Larry Crabbe, Dorothea Kent, John Hartley, Matty Kemp. Screen play by Lewis Foster and Richard English. Direction by Nick Grinde. Paramount.

"Million Dollar Legs" may be a piquant title, but the picture is just another movie version of what keeps students entertained at a co-educational college, the principal objective of this particular student body is to raise money to support crew racing. By the simple expedient of betting on a winning horse they succeed in financing the new sport and capturing the rowing honors for dear old *Middleton*.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Passable

MIRACLES FOR SALE ♦ ♦

Robert Young, Florence Rice, Henry Hull, Lee Bowman, Astrid Allwyn, Frank Craven. Based on the novel, "Death from a Top Hat," by Clayton Dawson. Direction by Tod Browning. M.-G.-M.

Selling miracles is a strange business, but that is what *Mike Morgan* did. He sold equipment to magicians—all that "hand-is-quicker-than-the-eye" sort of thing. Quite innocently he stumbled on two murders which for weird magic had him puzzled. By a desperate ruse, he solved them and saved the life of a third person. With the material at hand, *Miracles for Sale* could have been a thriller or a brisk farce. Handled as a straight murder mystery, it is neither dramatic nor amusing enough to be interesting except as an expose of magician's tricks.

Adolescents, 12 to 16

Too exciting

Children, 8 to 12

No

NEWS IS MADE AT NIGHT ♦ ♦

Preston Foster, Lynn Bari, Russell Gleason, George Barbier, Eddie Collins, Minor Watson, Betty Compton. Screen play by John Larkin. Direction by Alfred Werker. 20th Century-Fox.

Fast action and a steady stream of new complications make this newspaper-detective yarn lively enough for anyone, but the piling on of absurdities robs it of all but the most superficial interest. The foundation for the story is familiar in design: newspaper editor is trying to exonerate man condemned to die for murder, girl reporter is determined to get a job, turns up at all critical moments and finally obtains conclusive evidence. The picture alternates between the most sinister realism and outright slapstick comedy. None of the characters is really admirable and most of them are villainous.

Adolescents, 12 to 16

No

Children, 8 to 12

Impossible

OLD MAID, THE ♦ ♦

Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Jane Bryan, Louise Fazenda, James Stephenson, Jerome Cowan, William Lundigan and Cecilia Loftus. From the story and play by Edith Wharton and the play by Zoe Akins. Direction by Edmund Goulding. Warner Bros.

Edith Wharton's stories of old New York depict a rigidly correct society of the days of the Civil War and the decades which immediately followed. In them the age old emotions of desire and jealousy and mother love seethe beneath the surface, grow stronger because of repression and are sometimes diverted into strange channels. So it happens that a lovely, too generous girl, *Charlotte Lovell*, injured by the double ignominy of being an "old maid" and mother of a child born out of wedlock, is transformed into a punctiliously conventional em-

bittered woman, and the calculating cousin, *Delia*, whose jilted lover Charlotte had consoled, grows more human and gracious through devotion both to her own children and the chance-born girl in whom both of them see again the man they have loved. *Delia's* revenge in depriving *Charlotte* of a suitable marriage is something which seeps like a subtle poison through the latter's whole life. The cast is unusually competent, including Bette Davis, Miriam Hopkins, Donald Crisp, Jane Bryan and others. The most difficult role is that of *Charlotte*, played by Bette Davis with fine character shading and deep feeling; her change in appearance as well as in temperament is practically flawless. Miriam Hopkins is splendid as *Delia* and will be remembered as one of the most exquisite brides of all times. The picture is replete with weddings, there being no less than four, with lovely groups of bridesmaids and all the panoply of the day. Settings are carried out in great detail to give an authentic background, and the music adds greatly to the atmosphere, although those who listen closely will be a little surprised at the use Max Steiner makes of an old ditty which has almost become an American folk song.

Adolescents, 12 to 16

Too mature

Children, 8 to 12

No

OUR LEADING CITIZEN ♦ ♦

Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Otto Hoffman, Charles Bickford, Kathleen Lockhart, Paul Guilfoyle, Clarence Kolb, Fay Helm. Screen play by John C. Moffitt. Based on a story by Irvin S. Cobb. Direction by Al Santell. Paramount.

This film can claim attention on three counts: it is one of the few to use Capital vs. Labor as its theme; it casts Bob Burns in a straight role; it administers a huge dose of Americanism. Otherwise it is not a notable achievement. The characters, like those in the old morality plays, seem to represent abstractions rather than individuals. Practically all the virtues are combined in the Leading Citizen, and the duty of resolving economic difficulties is placed squarely upon his shoulders. Evil qualities are somewhat unequally divided between Capital and Labor, for although Labor is discovered to have been misguided by the insidious influence of a foreign power, Capital has no excuse for his wickedness and is roundly punished for his greed. The scenes of clashes between pickets and hired strike-breakers keep the picture from becoming monotonous. Though the cast is capable and well-chosen for the various roles, the picture is a bit too obvious to be inspiring.

Adolescents, 12 to 16

Might be interesting

Children, 8 to 12

Too mature

SPELLBINDER, THE ♦ ♦

Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Linda Hayes, Morgan Conway. Screen play by Thomas Lennon and Joseph A. Fields. Direction by Jack Hively. R. K. O.-Radio.

No methods were too reprehensible to be employed by attorney *Marlow* in obtaining the acquittal of his underworld clients, but when his school-girl daughter was tricked into marriage by one of them who was an avowed murderer, his love for her led him to shoot the villain and take the consequences. There is little that can be said in favor of the picture except that Lee Tracy as *Marlow* gives a convincing performance.

Adolescents, 12 to 16
No

Children, 8 to 12
No



UNEXPECTED FATHER ♦ ♦

Sandy Lee, Shirley Ross, Dennis O'Keefe, Mischa Auer, Leo Murphy, Paul Guilfoyle, Mayo Methot. Original play by Leonard Spigelglass and Charles Grayson. Direction by Charles Lamont. Universal.

If the story built around little Sandy Lee is not particularly original or stimulating, it really does not matter a great deal, for that enchanting baby could make almost any picture entertaining. She—or he as the script insists—has an amazing stage presence and a personality which covers all deficiencies. *Jimmy* (Dennis O'Keefe) learns that his former dancing partner and her husband have been killed in an accident, leaving a baby boy. He locates the child's only relatives, but finds them unwilling and unsuitable guardians. There follow amusing experiences as *Jimmy* and a fellow trouser try to care for the child, and an entire theatre cast assume responsibility and give assistance after their fashion. An unrehearsed appearance of *Sandy* on the stage causes publicity which inspires the relatives to lay claim to him, but he settles all problems in his own entirely capable way. It is light and amusing and Sandy gives an unexcelled exhibition of what it takes to be a star performer.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes



WAY DOWN SOUTH ♦ ♦

Bobby Breen, Alan Mowbray, Ralph Morgan, Clarence Muse, Seffi Duna. Story and screen play by Clarence Muse and Langston Hughes. Direction by Barnard Vorhaus. Principal-R. K. O.

This is simple, rather pleasing fare, probably a good choice for Bobby Breen. The

story concerns a sly, conniving, dishonest executor who plans to sell the faithful plantation slaves but is finally thwarted. The plot is interesting because of minor episodes and variations. There is a delightful, humorous inn-keeper in New Orleans (Alan Mowbray), a rare old gouty judge with Epicurean tastes (Robert Creif), a funny negro who masquerades as little *Tim's* maiden aunt (Clarence Muse), and through it all the Hall Johnson choir whose songs vary from choruses of thanksgiving to doleful chants of despair. While we all know that modern "swing" came from the negroes, one wonders if it were quite as "hot" as shown in one sequence in the pre-Civil War days.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Would probably enjoy it



WHEN TOMORROW COMES ♦ ♦

Irene Dunne, Charles Boyer, Barbara O'Neil, Onslow Stevens, Nydia Westman, Nella Walker, Fritz Feld, Greta Meyer, Harry C. Bradley and Milton Parsons. Screen play by Dwight Taylor based on story by James M. Cain. Photography, John J. Mescall. Directed by John M. Stahl. Produced by John M. Stahl. Universal.

Since a poignant love story is the *sine qua non* of a successful Boyer-Dunne picture, Universal must have had quite a problem to solve in finding a new vehicle which would be sufficiently different from "Love Affair" and at the same time give the screen's most popular lovers a chance to exercise their talent for depicting tender romance. "When Tomorrow Comes" meets the specifications very nicely and will not disappoint the waiting public. For variety, it commences with a scene in a crowded restaurant where the waitresses are about to go on strike and where Miss Dunne, as *Helen*, one of the waitresses, meets Mr. Boyer, as *Philip Chargal*, whom she mistakes for a spy employed by the management, but who turns out to be a famous pianist with a swanky house on Long Island. Of course they fall in love, but an insurmountable obstacle forces them to part. Surprisingly, interest in the love story temporarily gives way to a tremendously realistic sequence which re-creates the hurricane on Long Island, and it is the thrilling suspense of these scenes which makes the picture distinctive. In a supporting role Barbara O'Neil gives a surpassingly fine performance.

Adolescents, 12 to 16
Too mature in theme

Children, 8 to 12
No

WINTER CARNIVAL ♦ ♦

Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong, Marsha Hunt. Screen play by Budd Schulbert, Lester Cole and Maurice Rapf. Direction by Charles F. Riesner. Walter Wanger (United Artists).

In the shadow of "oomph" poor old Dartmouth makes her screen debut. Her loyal sons may thrill to the sight of their snow-decked Alma Mater, but they will certainly squirm in their seats if they stay to watch a glamorous divorcee steal the spotlight in a film which overlooks the entertainment values

of Dartmouth traditions and college life for the less interesting details of a romance between a young faculty member and a notorious glamor girl, the divorced wife of a Count. In the latter role Ann Sheridan displays an elaborate wardrobe, but scarcely justifies the intriguing promises of her publicity agents. Besides the leading characters there are numerous other young men and girls whose romances and ambitions make the plot more confusing than interesting.

Adolescents, 12 to 16
Possible

Children, 8 to 12
No interest

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FEATURE FILMS



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Blondie Takes a Vacation
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Chicken Wagon Family
Death of a Champion
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These Glamour Girls
The Underpup
The Wizard of Oz
The Women

Short Subject
March of Time

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FEATURE FILMS

ABUS DE CONFIDENCE ♦ ♦

Danielle Darrieux, Charles Vanel, Valentine Tessier. Produced by Pathe Paris.

French pictures frequently treat life from an angle unusual in American films and present strange problems that are none the less fascinating. This is the story of a penniless little Parisienne who inspires only the predatory instinct in men, and to escape their loathsome attentions, conceives the idea of foisting herself upon a distinguished man as his daughter by a long dead mistress. Danielle Darrieux's countenance is too often like a lovely, carved mask, although she speaks with great feeling and conviction in the court-room scene towards the end. Charles Vanel, as the older man, is reasonable and human, evoking deep sympathy. The music sustains the mood, photography is good, and there are fine touches of symbolism typical of the best foreign films.

Adolescents, 12 to 16
No. Very mature

Children, 8 to 12
Unsuitable

THE ADVENTURES OF SHERLOCK HOLMES ♦ ♦

Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco. Screen play by Edwin Blum and William Drake, based on the play "Sherlock Holmes" by William Gillette, with the permission of the executors of the late Sir Arthur Conan Doyle. Direction by Alfred Werker. 20th Century-Fox.

The generation to whom William Gillette in "Sherlock Holmes" is a vivid and delightful memory may not find the current screen version of Gillette's play altogether satisfactory, but when Sir Arthur Conan Doyle created the omniscient sleuth and his faithful assistant and evolved a new school of crime detection by deductive reasoning, he presented the world with some exceptionally hardy perennials. Basil Rathbone and Nigel Bruce are as good a team as could have been chosen to play the parts of *Holmes* and *Watson*, and the story of how they saved the British crown-jewels from the diabolical *Professor Moriarty* is still an absorbing thriller.

Adolescents, 12 to 16
Too much crime detail

Children, 8 to 12
Harrowing

BLACKMAIL ♦ ♦

Edward G. Robinson, Ruth Hussey, Gene Lockhart, Bobs Watson, Guinn Williams, John Wray, Arthur Hohl. Story by Endre Bohem and Dorothy Yost. Screen play by Dave Hertz and William Ludwig. Direction by H. C. Potter. M.-G.-M.

For audience entertainment an innocent man is again sent to the chain gang, escapes, and after nine years is caught to endure again unbelievable treatment. Once more he escapes, and this time he succeeds in bringing to justice the man responsible for the injustice. There may be those who will enjoy the violent scenes unfolded on the screen, but it is scarcely women's fare, and we question its social value. If movie patrons were moved to investigate the truth of situations such as those pictured, such films have some excuse. Otherwise, what purpose? Certainly not entertainment. As violent melodrama, it succeeds pictorially. The cast is adequate, with Gene Lockhart giving an outstanding impression of a sinister and evil man. But in our opinion it is not worth seeing.

Adolescents, 12 to 16
Bad

Children, 8 to 12
Impossible



BLONDIE TAKES A VACATION ♦ ♦

Penny Singleton, Arthur Lake, Larry Simms, Donald Meek, Donald MacBride, Thomas Ross, Elizabeth Dunne and Daisy. Screen play by Richard Flournoy. Direction by Frank R. Strayer. Columbia.

Babies seem to be walking away with stellar honors in pictures these days. Certainly little Larry Simms and his dog Daisy provide the laughs in this diverting comedy adapted from the characters in Chic Young's comic strip. *Blondie, Dagwood, Baby Dumpling* and *Daisy* start off on a long deferred vacation, although *Baby Dumpling* and *Daisy* have secret misgivings that all will not be smooth sailing. Sure enough, they antagonize the manager of the hotel where they wish to stay and are forced to go to another inn, where they have amazing adventures but manage to give help to an elderly couple. It's all good fun to which Donald Meek as an elderly pyromaniac contributes. *Baby Dumpling* offers the opinion that while he loves his mother and daddy, he sometimes finds them hard to live with, and judging from his experiences we sympathize. He is probably not unique among children in this opinion.

Adolescents, 12 to 16
Good

Children, 8 to 12
Yes



CHARLIE CHAN AT TREASURE ISLAND

Sidney Toler, Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, June Gale. Based on the character created by Earl Derr

Biggers. Screen play by John Larkin. Direction by Norman Foster. 20th Century-Fox.

Like most of the *Chan* stories, this is a good mystery film with interesting characters and high-pitched suspense. It is a clever idea to use as a setting the San Francisco Exposition, first seen from the air as the China Clipper circles over the landing field, bringing to earth a dead man whose connection with a certain mystic, *Zodiac*, sends *Charlie Chan* on another crime hunt. Explanation of spiritualistic trickery is intriguing, although the final solution is accomplished by mind-reading far more difficult to accept. Sidney Toler carries on the personality of *Charlie Chan* very capably, Sen Yung is laugh-provoking as the "honorable sprout," his second son, Cesar Romero is colorful, and other parts are well cast.

Adolescents, 12 to 16
Good mystery film

Children, 8 to 12
Too tense



CHICKEN WAGON FAMILY ♦ ♦

Jane Withers, Leo Carillo, Marjorie Weaver, Spring Byington, Kane Richmond, Hobart Cavanaugh. Based on the novel by Barry Benefield. Screen play by Viola Brothers Shore. Direction by Herbert I. Leeds. 20th Century-Fox.

In this humble picture Jane Withers is *Addie Fippany*, the energetic younger daughter of a creole family who live in a house-wagon and travel about the South trading various supplies and knickknacks for chickens. The father, played by Leo Carillo, loves this carefree existence, but the women long for the opportunities of city life. The latter half of the play relates their adventures in New York City. It is a suitable film for Jane Withers, whose pranks are less harmful than usual. Spring Byington and Leo Carillo have good character parts, and there is a pleasant romance.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes



DEATH OF A CHAMPION ♦ ♦

Lynne Overman, Robert Paige, Joseph Allen, Jr., Donald O'Connor, Susan Paley, Harry Davenport, Walter Soderling. Screen play by Stuart Palmer and Cortland Fitzsimmons, based on a story by Frank Gruber. Direction by Robert Florey. Paramount.

There have been films depicting murder in almost every conceivable locale, but here is a new one—murder at a dog show. First a champion dog is poisoned and afterwards several people are killed. The murders are solved by a small boy and a man who runs one of the concessions. The picture is second rate and is only partially redeemed by the scenes at the dog show.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

DUST BE MY DESTINY ♦ ♦

John Garfield, Priscilla Lane, Alan Hale, Frank McHugh, Billy Halop, Bobby Jordan, Charley Grapewin, Henry Armetta, Stanley Ridges, John Litel, Moroni Olsen, Victor Kilian. From a novel by Jerome Odlum. Screen play by Robert Rossen. Direction by Lewis Seiler. Warner Bros.

Technically superior and expertly acted, this film nevertheless adds nothing to the already overcrowded gallery of portraits of unfortunate youths who emerge from unjust imprisonment hating and fearing organized society, and always more sinned against than sinning. The crusading purpose of the author is evident in the court-room plea of the defense attorney. In a speech obviously directed to the theater audience, he pleads for *Joe Bell* and others like him who are the helpless victims of an unfeeling and uninformed society. But like most other films in the same category, this one offers no practical solution for the problem and is perhaps more likely to be effective as a justification for young criminals than as an incentive to provide a better environment for underprivileged youth. John Garfield is a convincing *Joe Bell*. Priscilla Lane handles her emotional scenes effectively, but in dress and demeanor she gives no impression of being the neglected step-daughter of the drunken superintendent of a work camp.

Adolescents, 12 to 16
Needs adult evaluation

Children, 8 to 12
No

EVERYTHING'S ON ICE ♦ ♦

Irene Dare, Roscoe Karns, Edgar Kennedy, Lynne Roberts, Eric Linden. Screen play by Adrian Landis and Sherman Lowe. Direction by Erle C. Kenton. R. K. O.-Radio.

In a picture built to exploit her talent as an ice skater, six-year-old Irene Dare is given plenty of opportunity to perform. The story is rather feeble but serves its purpose. A shiftless, four-flushing family capitalizes on the ability of a little girl and moves to Florida where the child has a skating contract at a fashionable resort. The family problems are satisfactorily settled when big sister marries a millionaire. The picture is sufficiently entertaining because of the comedy scenes and the expert skating. It will be less pleasing to audiences who dislike seeing a child in an environment of adult sophistication.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Passable

FIVE LITTLE PEPPERS AND HOW THEY GREW ♦ ♦

Edith Fellows, Clarence Kolb, Dorothy Peterson, Ronald Sinclair Jasper, Charles Peck, Tommy Bond, Jimmy Leake, Dorothy Anne Seese, Leonard Carey. Story by Natalie Bucknal and Jefferson Parker. Screen play

by J. Robert Been and Gladys Atwater. Adapted from the book by Margaret Sidney. Direction by Charles Barton. Columbia.

Here is a picture made for children, girls especially. The *Five Little Peppers*, with *Polly* taking *Mother's* place, run the household, struggle with the faulty stove, plan birthday surprises, and catch the measles. A fairy godfather, in modern guise, lends assistance at the proper moment. It is simple, kindly melodrama, catching the psychology of the original story which has been popular with little girls for fifty years. The cast is good, and little Dorothy Anne Seese is particularly delightful in the role of *Phronsie*.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Good

GOLDEN BOY ♦ ♦

Barbara Stanwyck, Adolphe Menjou, William Holden, Lee J. Cobb, Joseph Calleia, Sam Levene, Edward S. Brophy, Beatrice Blinn, William H. Strauss, Don Beddoe. From the play by Clifford Odets. Screen play by Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Herrman. Direction by Rouben Mamoulian. Columbia.

"Golden Boy," on film as on the stage, is strictly for adult audiences, although much of the rough dialogue of the original play has been omitted. The writing of a "happy ending" will be an objection to some, although the picture flows with powerful smoothness throughout. It is a psychological problem drama of a sensitive, emotional young boy with a great musical talent and the physical equipment of a prize fighter. The action takes him through his career in the prize ring, and back to his music and normal living after the unforgettable fight in which he kills his opponent, a young negro boy. William Holden as the "Boy" is effective, both with his violin and as a fighter; the emotional struggle is well handled and is credible throughout. The other characters are convincing and have as much interest as individuals as in their relationship to the boy. Particularly good is Lee Cobb as the father.

Adolescents, 12 to 16
No.

Children, 8 to 12
No

HAWAIIAN NIGHTS ♦ ♦

Johnny Downs, Constance Moore, Mary Carlisle, Eddie Quillan, Thurston Hall, Samuel S. Hinds, Etienne Girardot. Direction by Al Rogell. Universal.

"Hawaiian Nights" is one of those mediocre films which people seldom remember for long. It might serve to create a certain nostalgia if one had been in the Islands, for the scenes of palm groves and moonlit shores and the lovely dancing of the *lua* seem

authentic. The story is an old one, of a young man who wants to be an orchestra leader and is opposed by a stern, time-clock-punching parent. As a matter of fact, the best parts are performed by the older men, Thurston Hall, Samuel S. Hinds and Etienne Girardot. Some of the dialogue is poor, some of the music pleasing.

Adolescents, 12 to 16

Fair

Children, 8 to 12

Little interest

ISLAND OF LOST MEN

Anna May Wong, J. Carrol Naish, Anthony Quinn, Eric Blore, Broderick Crawford, Ernest Truex. Direction by Kurt Neumann. Paramount.

A gangster picture with an Oriental setting tells of an Eurasian, *Gregory Prin*, ruling over a jungle river country in Indo China with henchmen who are fugitives from justice. To this unsavory region comes a young Chinese girl in search of her father, a general, last seen with \$300,000 in his possession. It is a tense, gruesome picture which serves to raise goose-flesh in spite of the fact that actors behave like automatons; even such seasoned performers as Anna May Wong and Eric Blore fail to be convincing.

Adolescents, 12 to 16

No

Children, 8 to 12

Impossible

MY FIFTH AVENUE GIRL

Ginger Rogers, Walter Connolly, Verree Teasdale, James Ellison, Tim Holt, Kathryn Adams, Franklin Pangborn, Ferike Boros, Louis Calhern, Theodor von Eltz, Alexander D'Arcy. Screen play by Allan Scott. Direction by Gregory LaCava. R. K. O.

Here is a light comedy of manners, a modern fairy tale, which amusingly ridicules both the capitalistic and the socialistic viewpoints, and, by exaggeration rather than by realism, presents a certain pattern of human behavior. Walter Connolly appears as the typical business man, victimized by the responsibilities of his tremendous wealth. Both he and his deluded, unsocial family are brought to a saner appreciation of life's possibilities by a young woman who comes from a completely different social stratum. The production is adequately acted and amusing, and with all its fun it offers a really constructive suggestion that most lines of thought may be reconciled through the application of tolerance and sympathy.

Adolescents, 12 to 16

Requires adult interpretation

Children, 8 to 12

Unsuitable

NIGHT WORK

Mary Boland, Charlie Ruggles, Billy Lee, Donald O'Connor, Clem Bevans, William Frawley, Joyce Matthews, John Hartley. Screen play by Lloyd Corrigan and Lewis R. Foster. Direction by George Archainbaud. Paramount.

An inappropriate title sets off a picture which has just enough entertainment value to keep a tolerant audience in their seats. Charlie Ruggles and Mary Boland are far from their best. Part of the difficulty lies in the fact that a farce is based on a theme which is not at all farcical: the struggle of two people to keep an adopted boy they have come to love. The picture of little Billy Lee dangling from a rope fourteen stories above the pavement will strike terror into many a mother's heart.

Adolescents, 12 to 16

Yes

Children, 8 to 12

No. Might frighten

NURSE EDITH CAVELL

Anna Neagle, Edna May Oliver, George Sanders, May Robson, Zasu Pitts, H. B. Warner, Sophie Stewart, Mary Howard. Screen play by Michael Hogan from the story "Dawn" by Capt. Reginald Berkeley. Direction Herbert Wilcox. Imperadio-R. K. O.

The tragic story of Edith Cavell which moved the world to horror and indignation at the time of the World War is revived on the screen at the moment when it quite possibly might be regarded as anti-German propaganda. Those who see it, however, will be impressed by the fact that every effort is made to keep the treatment sincerely objective, unclouded by sentimentality and emotionalism, and free from malice. *Edith Cavell*, as Anna Neagle presents her, might be an heroic woman of any nation at any period of history who, having dedicated herself to the saving of human life, falls victim to the warped psychology of war. The story opens at the outbreak of the World War and progresses with restrained but powerful emotion to a tragic conclusion that is known from the first to be inevitable. The setting is Brussels during the German occupation. The plot traces Nurse Cavell's activities in restoring wounded soldiers to health and in helping them to escape, the gradual apprehension of her activities by German military officials, and her arrest, court martial, death sentence and execution. The acting of the entire cast is remarkably fine, and Miss Neagle creates an unforgettable Edith Cavell.

Adolescents, 12 to 16

Depressing

Children, 8 to 12

No

RANGE WAR

William Boyd, Russell Hayden, Britt Wood, Matt Moore, Betty Moran, Pedro de Cordoba, Kenneth Harlan, Willard Robertson, Francis McDonald, Don Latorre. From an original screen story by Josef Montague. Screen play by Sam Robins. Direction by Lesley Selander. Paramount.

This is a good, exciting "western" of the *Hopalong Cassidy* series. The story is based as usual on the efforts of wicked men of the West to hamper industrious pioneers who, with *Hopalong's* help, are triumphant in a good fight. While the dialogue is only fair, the photography of the High Sierras is extremely beautiful and the musical background adds to the effectiveness of the picture by unobtrusively building up the mood of the story. William Boyd continues as the likeable hero, and Pedro de Cordoba is dignified and impressive as the Padre of the mission where the final battle takes place.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Exciting



STANLEY AND LIVINGSTON ◆ ◆

Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Sir C. Hardwicke, Henry Hull, Henry Travers. Historical research and story outline by Hal Long and Sam Hellman. Direction by Henry King. 20th Century-Fox.

This is a notable contribution to the list of historical films, for it brings to the present generation an unforgettable picture of the Stanley expedition into the unexplored heart of Africa. In 1869, James Gordon Bennett, dynamic publisher of the *New York Herald*, unconvinced that Dr. Livingston was dead, financed a party under his fearless and resourceful reporter, Henry Morton Stanley, to find the missionary and bring him home. Traveling inland from Zanzibar, the expedition worked upward through African veldt and forest, attacked by native tribes, battered by storms and heat, and threatened by wild animals. Toward the end, almost exhausted by the ravages of fever, Stanley, learning that there is a white man on the shores of Lake Tanganyika, presses on to find the lost missionary, who after all does not care to return to civilization. Spencer Tracy as Stanley does a superb piece of acting throughout the picture. His most dramatic scene is his appeal for recognition before the English Geographical Society, which refuses to believe he has reached his objective. Sir Cedric Hardwicke gives a finished performance, and there are fine portrayals by Henry Travers, Charles Coburn, Henry Hull and others. Some of the episodes and minor characters are fictional, added for romantic and comedy relief, but they do not detract from the historical atmosphere of the film. Direction and photography are expert. At the finish one feels that one has been with Stanley on a glorious and perilous expedition into the heart of Africa.

Adolescents, 12 to 16
Very fine

Children, 8 to 12
Too exciting for some

THE STAR MAKER ◆ ◆

Bing Crosby, Louise Campbell, Linda Ware, Ned Sparks, Laura Hope Crews, Walter Damrosch. Based on a story by Arthyr Caesar and William Pierce, suggested by the career of Gus Edwards. Musical direction by Alfred Neumann. Walter Damrosch conducting the Philharmonic Orchestra of Los Angeles. Direction by Roy Del Ruth. Paramount.

Gus Edwards, the song writer who composed "School Days," "In My Merry Oldsmobile," "I Can't Tell Why I Love You But I Do," and many other favorite songs, also was a discoverer of child talent. Among those to whom he gave their first jobs are such famous entertainers as Eddie Cantor, the Duncan Sisters, Walter Winchell, Helen Menken, and others too numerous to list. "The Star Maker" is inspired by his career, and though not actually biographical, it more or less parallels his experience as a children's impresario. The cast is made up of a horde of precocious youngsters with Bing Crosby as the showman. Music and dancing are offered in generous quantity, and Linda Ware, fourteen-year-old soprano, makes her screen debut along with Dr. Walter Damrosch and the Los Angeles Philharmonic Orchestra. Her voice is truly remarkable for her age, although she is not yet adequately prepared for the demands of either Tchaikowsky's "Valse des Fleurs" or "Parla Valse" by Arditi, both of which she sings in the film. While a large public will undoubtedly enjoy the juvenile performers, an equally large number of theater-goers who dislike seeing children ape adults, will earnestly hope that not too many mothers will be inspired to make tap-dancers and blues-singers of their offspring.

Adolescents, 12 to 16
Good

Children, 8 to 12
Yes if interested in musical entertainment



STOP, LOOK AND LOVE ◆ ◆

Jean Rogers, William Frawley, Robert Kel-lard, Eddie Collins, Minna Gombell, Cora Sue Collins, Jay Ward, Roger McGee, Lillian Porter. Based on the play "The Family Upstairs" by Harry Dolf. Direction by Otto Drower. 20th Century-Fox.

This is an unimportant light comedy in which a tactless matchmaking mother all but ruins her daughter's chances of marrying the right man. The plot and the humor are both rather obvious, and the acting is only fair.

Adolescents, 12 to 16
Fair

Children, 8 to 12
No interest

THESE GLAMOUR GIRLS ◇ ◇

Lew Ayres, Lana Turner, Tom Brown, Jane Bryan, Richard Carlson, Anita Louise, Marsha Hunt, Ann Rutherford, Mary Beth Hughes, Owen Davis, Jr., Ernest Truex. From the *Cosmopolitan Magazine* story by Jane Hall. Screen play by Jane Hall and Marion Parsonnet. Direction by S. Sylvan Simon. M.-G.-M.

This is almost like a party to present the younger actors of M.-G.-M., and fine looking youngsters they are: girls with good looks and charm and the ability to wear clothes, and attractive, clean-cut youths. It is a play about a week-end of house parties given at an eastern men's college known as *Kingsford*, with a more realistic atmosphere than is usually palmed off on the public in such pictures. It shows a good deal of the unpleasant side of modern young people. They are selfish, scheming, contemptuous of those who have less wealth and social position. To one fraternity house come snobbish daughters of the "four-hundred" and also a taxi-dancer, invited by one of the boys on a recent "binge," who, believe it or not, has a sweeter manner and a smoother "line" than any of the socialites. The plot is fair to middling and is not enhanced by the suicide of the five-star prom girl, which is decidedly off-key in a production ninety per cent light college romance.

Adolescents, 12 to 16
Only passable

Children, 8 to 12
No



THE UNDERPUP ◇ ◇

Robert Cummings, Nan Grey, Gloria Jean, Beulah Bondi, Virginia Weidler, Margaret Lindsay, C. Aubrey Smith, Billy Gilbert, Ann Gillis, Raymond Walburn, Paul Cavanaugh, Samuel S. Hinds. Screen play by Grover Jones adapted from a story by I. A. R. Wylie. Direction by Richard Wallace. Universal.

In the constant flow of new releases, unless there is much fanfare of trumpets, critical fans may easily overlook good pictures. Possibly the "Underpup" has already attracted favorable notice, but in any event it deserves attention. It has an excellent cast and an appealing story, skillfully and sympathetically directed by Richard Wallace, and above all it offers a philosophy of living which adds real worth to its entertainment values. It is the simple story of a child from the slums of New

York, who is placed in a summer camp among girls from the privileged, wealthy class. She wins their respect and love through the inspiring force of her character and her charming personality. Without preachment the situation has been admirably handled. Her spiritual wealth is contrasted with the spiritual poverty of her companions who strive to find compensation by a display of material belongings. "Pip-Emma" (Gloria Jean) wins them all, and the "Penguins" take her in to their group and capitulate to new and higher values. It is delightful entertainment, rich in fun and heart-warming in interpretation, a picture with appeal for all ages. Gloria Jean is a lovely child and she sings beautifully. C. Aubrey Smith adds another endearing character portrayal to his long list of achievements.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good



THE WIZARD OF OZ ◇ ◇

Judy Garland, Frank Morgan, Bert Lahr, Billie Burke, Ray Bolger, Jack Haley, Margaret Hamilton, Charley Grapewin, The Munchkins. Screen play by Noel Langley, Florence Ryerson and Edgar Allan Woolf. Direction by Victor Fleming. M.-G.-M.

Most of the qualities of ideal entertainment are combined in this picture. It is irresistibly gay, and it carries you as far from everyday life as the cyclone carried *Dorothy*. To readers of the Baum books it is like a happy reunion with old friends. The whole cast is so good that it is hard to say which actors excel, but Bert Lehr as *The Cowardly Lion* has undoubtedly the choice role, and he never misses a trick, while Judy Garland's unaffected charm and spontaneity help us to accept her absurd companions as the lovable playmates she seems to imagine them. The humor, the music, the color, and the fairy-tale atmosphere combine to make a fantasy that points an enticing way to new and delightful possibilities for screen entertainment.

Adolescents, 12 to 16
Delightful

Children, 8 to 12
Excellent unless unusually emotional or high-strung

THE WOMEN ♦ ♦

Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson, Marjorie Main, Virginia Grey, Ruth Hussey, Muriel Hutchison, Hedda Hopper, Florence Nash, Cora Witherspoon, Ann Morriss, Dennie Moore, Mary Cecil, Mary Beth Hughes. From the play by Clare Boothe, by arrangement with Max Gordon Plays and Picture Corporation. Screen play by Anita Loos and Jane Murnin. Direction by George Cukor. Produced by Hunt Stromberg. M.-G.-M.

Given wide publicity as a venomous satire on unscrupulous, gossiping women, the play from which this film is adapted was also noted for its risqué lines. Toned down to conform to the motion picture code, it is less startling, but equally venomous. Norma Shearer, cast as *Mary Haines*, the epitome of devoted motherhood and a paragon of wifely virtues, inexplicably surrounds herself with a coterie of rich parasites whose gleeful tattling about her husband's affair with a gold-digger induces her to seek a Reno divorce. Although the problems of Mary and her sensitive little daughter are almost too poignant to be coupled with the raucous and exaggerated comedy of the other characters, the production is exceedingly

clever and brilliantly acted. It is, however, too sardonic to provoke much light-hearted amusement.

Adolescents, 12 to 16
Most unsuitable

Children, 8 to 12
No



SHORT SUBJECT

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An intensely interesting short feature shows New York City in its component parts. One sees it from the air and from the waterfront and looks upon its people from Park Avenue to Harlem, its transportation, industry and finance. The last part of the film is devoted to the part played by the police force, and shows the transformation of a gangster-cursed, graft-ridden city into one with an honest administration under Mayor La Guardia and Chief of Police Valentine. The accompanying narrative is adequate without being too wordy.

Adolescents, 12 to 16
Interesting and
instructive

Children, 8 to 12
Good

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OCTOBER

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FEATURE FILMS

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Full Confession
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Essex, The
Rains Came, The
Real Glory, The
Rio
Rulers of the Sea
Thunder Afloat
Two Bright Boys
What a Life

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ANNOUNCEMENT

Parents of young children will rejoice to hear that the Extension Division of the University of California is again showing carefully selected pictures at Royce Hall Auditorium on Saturday afternoons throughout October, November and December. The admission is 15c—2 for 25c—for children; adults 25c.

These programs were very popular last year, the attendance being from 400 to 1,600.

The pictures are preceded by one-half hour organ music by Mr. Harry Q. Mills. The musical selections are particularly chosen from the best composers with regard to their interest for a young audience.

We understand that Occidental College is beginning a similar series this year.

FEATURE FILMS

CALL A MESSENGER ♦ ♦

Billy Halop, Huntz Hall, Robert Armstrong, Mary Carlisle, Anne Nagel, Victor Jory, Larry Crabbe, El Brendel, Hally Chester, Wm. Benedict, David Gorcey, Harris Berger. Direction by Arthur Lubin. Universal.

Here is another film exploiting the "Dead End" gang and dealing with the problem of making good citizens out of boys who have already become petty thieves and East Side toughs. Billy Halop, as *Jimmy Hogan*, is reformed when a kindly man puts him to work as a messenger boy. The main idea is a laudable one upon which to build a motion picture, but this particular film strikes

too many false notes in its handling of the material and the result is unpleasant rather than constructive.

Adolescents, 12 to 16
No

Children, 8 to 12
No

A CHUMP AT OXFORD ♦ ♦

Stan Laurel, Oliver Hardy, Forrester Harvey, Wilfred Lucas, Forbes Murray, Frank Baker, Eddie Borden, Gerald Rogers. Screen play by Charles Rogers, Felix Adler and Harry Langdon. Direction by Alfred Goulding. Musical score by Marvin Hatley. Hal Roach.

As in former Laurel and Hardy films, the plot of this ironical farce-comedy is incon-

sequential. Two street sweepers unwittingly capture a thief and are given scholarships to Oxford by their grateful benefactor. They accept with the optimistic hope that education will make them "smart." Upon their arrival they are put through an initiation which gets them into trouble with faculty and students alike. Laurel is hit on the head and discovers a dual personality which adds to the hilarity. The settings are novel and the musical score adds materially in placing the mood. Enjoyment of this type of entertainment is largely a matter of taste, but Laurel and Hardy fans will welcome their return to the screen in a vehicle which offers opportunity for spontaneous fun.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Yes



DANCING CO-ED ♦ ♦

Lana Turner, Richard Carlson, Artie Shaw, Ann Rutherford, Lee Bowman, Thurston Hall, Leon Errol, Roscoe Karns, Mary Field, Walter Kingsford. Screen play by Albert Manheimer, based on a story by Albert Trenor. Direction by S. Sylvan Simon. M. G. M.

Campus comedies seem to be improving, and this one is unusually entertaining. A motion picture studio conducts a nation-wide contest throughout the colleges of the U. S. in order to obtain the lead in the studio's forthcoming million dollar epic, "Dancing Co-Ed." The studio press agent plants a dancer, *Patty Marlowe*, played by Lana Turner, on *Midwestern University* Campus, and of course she is to win the contest. When the editor of the college newspaper suspects the whole contest of being a hoax and sets forth to uncover it, *Patty*, to divert suspicion, becomes a cub reporter and pretends to help him in his task. The film makes clever use of the comic aspects of student life, and all of the young cast play their parts with infectious good spirits. This is the kind of picture that really "drives dull care away."

Adolescents, 12 to 16
Good

Children, 8 to 12
Good



THE DAY THE BOOKIES WEPT ♦ ♦

Joe Penner, Betty Grable, Richard Lane, Tom Kennedy, Thurston Hall, Bernadene Hayes, Carol Hughes, Jack Arnold. Screen play by Bert Granet and George Jeske from a story by Daniel Fuchs. Direction by Leslie Goodwins. RKO-Radio.

Entertainment of the lightest kind is provided for Joe Penner fans in this absurd farce. *Ernest*, a well-meaning but none too bright cab driver, wants to train pigeons, but his fellow cabbies feel he is the man to buy a race horse for them. To silence his protests, they arrange to have him discharged, and he eventually arrives in Kentucky to

buy the race horse. *The Colonel*, amusingly played by Thurston Hall, is a sharper who soon sells *Ernest*, by a tricky device, a horse named *Hiccup* which can run only when it is drunk. The unsuspecting cabbies, none of whom knows a good horse from a poor one, put their savings on the horse and lose. Just as they are about to give up the whole project as a failure, the horse finds a barrel of beer, and wins the big race in an 80 to 1 long shot. Fortunately, the sweetheart of *Ernest* has learned of the horse's eccentricities, and has placed all the money of the cabbies on their own horse; and the picture ends with her distributing a basket of money to the happy owners.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Passable



ESPIONAGE AGENT ♦ ♦

Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft, Stanley Ridges, James Stephenson. From an original story by Robert Henry Buckner. Screen play by Warren Duff, Michael Fessier and Frank Donoghue. Direction by Lloyd Bacon. Warner Bros.

A young man in the United States Foreign Office marries a girl whose past catches up with her and ruins his career. However, their love for each other and their feeling of loyalty toward their country take them on a dangerous mission of espionage, and by their daring and brilliance, they acquire enough information concerning spies and saboteurs to influence Congress to pass legislation establishing a system of counter-espionage in this country. The subject matter is so timely that it seems to have leapt out of newsprint into film, and, as in most news of today, the apocryphal is hard to distinguish from the real. It is laden, too, with pro-isolation propaganda. The plot is typical of most stories of espionage in that the sympathetic characters come through unscathed and the others are eliminated. Of note are the steps in the training of junior officers for the Department of State. Of note, also, is a fresh new type in the person of Brenda Marshall, whose experience on the stage reaches back several years.

Adolescents, 12 to 16
Yes for high-school age

Children, 8 to 12
Too tense



FULL CONFESSION ♦ ♦

Victor McLaglen, Sally Eilers, Joseph Calleia, Barry Fitzgerald, Elisabeth Risdon, Adele Pearce, Malcolm McTaggart, John Bleifer, William Haade, George Humbert. Screen play by Jerry Cady. Story by Lee Dirinski. Direction by John Farrow. R. K. O.

In "Full Confession" Victor McLaglen is cast in a role somewhat similar to that which he enacted in "The Reformer." He proves

his artistry again by making this character subtly different from the earlier one, although *McGinnis* is another dull-witted, quarrelsome Irishman who commits murder. The problem involved is whether a priest may betray a guilty man's confession, even to save an innocent person. Joseph Calleia is a splendidly sincere and convincing *Father Loma*, and the story of how he found a way out of his dilemma makes an absorbing though grim drama.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

HERE I AM A STRANGER ♦ ♦

Richard Greene, Richard Dix, Brenda Joyce, Roland Young, Gladys George, Katherine Aldridge, Russell Gleason, George Zucco, Edward Norris, Henry Kolker, Richard Bond. Based on a story by Gordon M. Hillman. Screen play by Milton Sperling and Sam Hellman. Direction by Roy del Ruth. 20th Century-Fox.

The reform of a drunkard through his love for his son is not a new theme in pictures, but it is somewhat differently presented in this film. In the beginning *Clara* leaves her good-for-nothing husband, ex-football star and journalist, and takes their two-year-old son, *David*, with her. Twenty years later *David* is in college, where he meets a professor who had taught his father and who shows him some of his father's writings. Inspired by these articles, *David* decides to find his father. Thus father and son are brought together. The father is given the incentive to reform and *David* learns, through several unexpected happenings, to value his father's integrity. With less restrained direction the film might have been melodramatic, possibly mawkish. However, Mr. del Ruth and the excellent cast have succeeded in making it both interesting and worthwhile.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No

HONEYMOON IN BALI ♦ ♦

Fred MacMurray, Madeline Carroll, Allan Jones, Akim Tamiroff, Helen Broderick, Osa Massen, Carolyn Lee, Astrid Allwyn. Based on stories by Grace Sartwell Mason and Katherine Brush. Screen play by Virginia Van Upp. Musical score by Sigmund Krumscholtz. Direction by Edward H. Griffith. Paramount.

The choice between a husband and a career no longer seems to be the tragic conflict for American women which it once was. However, there are exceptions, and not every *Gail's* decision is auspicious enough to insure her a honeymoon in Bali. In this entertaining social comedy Madeline Carroll is the lovely heroine, dressed to perfection to display her beauty. Helen Broderick is an excellent foil with her common-sense philoso-

phy of the futility of women trying to be satisfied with a career alone. The acting is uniformly good, with an adorable if precocious child playing her role like a seasoned trooper. The music is as delightful as the smart, sophisticated dialogue, and the production is directed with taste and skill.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No interest

INTERMEZZO: A LOVE STORY ♦ ♦

Leslie Howard, Ingrid Bergman, Edna Best, John Halliday, Cecil Kellaway, Enid Bennett, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, Maria Flynn. From the original by Gosta Stevens and Gustav Molander. Direction by Gregory Ratoff. Selznick International.

"Intermezzo" tells an old story so persuasively that it seems wholly new and charming, and spreads a veil of tender romance over a situation that is intrinsically bitterly tragic. *Holger* is a renowned violinist. Returning after a long tour to his wife, *Margit*, and their two children, he finds *Margit* still a lovely and adoring wife, but also a busy mother, occupied with her family. Quite by accident he begins a friendship with *Anita*, the young piano teacher who comes to give his daughter lessons, and soon the friendship becomes a consuming passion. He persuades the girl to go away with him, and they seem ideally happy until *Anita* begins to realize that the thought of *Margit* and the children will always come between them. The dialogue is so effortless and so natural that one forgets that actors are speaking lines. Exquisite music, logically used to motivate the action, gives the film exceptionally great appeal. The whole production is proof that true artistry can cast a spell of enchantment without the aid of novelty in plot or setting. The only respect in which one might wish the film were different is the touch of melodrama at the end which makes the solution an emotional rather than an intellectual one. In every other way it is a notably artistic handling of the problem. The new star, Ingrid Bergman, is vivid and lovely in the role of *Anita*.

Adolescents, 12 to 16
Needs adult evaluation

Children, 8 to 12
Unsuitable

JAMAICA INN ♦ ♦

Charles Laughton, Maureen O'Hara, Leslie Banks, Marie Ney, Emyln Williams, Wylie Watson, Morland Graham, Edwin Greenwood, Robert Newton. From the novel by Daphne Du Maurier. Screen play by Sidney Gilliat, Joan Harrison and Alma Reville. Direction by Alfred Hitchcock. Mayflower Production Paramount.

Readers of Daphne Du Maurier's spirited melodrama will recall that it is a super-

gangster story in costume. The gangsters are smugglers and murderers who wreck vessels on the rocky shores of the English coast and leave no survivors to tell the tale. Their hideout is Jamaica Inn, a lonely place usually avoided by respectable people. To this inn comes a young girl to make her home with an aunt, and she finds herself involved in a sinister and frightening experience. The brains of the gang, known to one man only, is *Sir Humphrey Pengallon*. Charles Laughton, who excels in diabolical characterizations, plays this role to the hilt, the chief gangster in another era, the forerunner of the present day man higher up. Any appearance of Mr. Laughton is an event. He is no disappointment in this, for he is very clever in the role of a seeming dandy and fop who is in reality the cruel, bestial leader of the cutthroats. The sympathetic character is played by lovely Maureen O'Hara, a newcomer to the screen, whose histrionic possibilities seem very great. She has a magnetic personality and shows restraint and sureness in her acting. There are numerous striking bits played by others in the cast who are unfamiliar on the American screen. It is a blood curdling tale, but unusual and very interesting. Some of the dialogue is lost by enunciation too rapid for ears attuned to English as Americans pronounce it, but the production is a striking one, handsomely set and photographed and splendidly directed by the man who guided "The Lady Vanishes" and "39 Steps."

Adolescents, 12 to 16
Exciting but well done

Children, 8 to 12
Inappropriate



KID NIGHTINGALE ◇ ◇

John Payne, Jane Wyman, Warner Catlett, Ed Brophy, Charles D. Brown, Max Hoffman, Harry Burns. Story by Lee Katz. Screen play by Charles Belden and Raymond Schrock. Direction by George Amy. Warner Bros.

"Golden Boy" is apparently the model for "Kid Nightingale," since again we have a boy with a musical talent going into the fight game. This time he is lured by a false promise of voice training, and the physical work is supposed to be only a means to an end. The stress is laid on comedy, ably executed by Walter Catlett and Ed Brophy, and the romantic leads are not particularly stimulating. It is stereotyped entertainment which will hold second place on a double bill.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

MR. SMITH GOES TO WASHINGTON ◇ ◇

Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Palette, Beulah Bondi, H. B. Warner, Harry Care, Astrid Allwyn, Ruth Donnelly, Grant Mitchell, Porter Hall, Pierre Watkin, Charles Lane, William Demarest, Dick Elliott, Billy Watson, Delmar Watson, John Russell, Harry Watson, Gary Watson, Baby Dumpling, H. V. Kaltenborn. Story by Sidney Buchman and Lewis R. Foster. Direction by Frank Capra. Frank Capra Production. Columbia.

The following is a condensed report. A more complete review will appear next month.

"Mr. Smith Goes to Washington" deserves highest praise. The theme is significant, touching on social, political and patriotic values. It is superbly directed and offers thrilling entertainment which arouses intellectual as well as emotional response. Both young people and adults will find inspiration and encouragement in the belief in the ultimate power of practical idealism.

Adolescents, 12 to 16
Extremely interesting and worth while, especially for high school age

Children, 8 to 12
Very mature



THE PRIVATE LIVES OF ELIZABETH AND ESSEX ◇ ◇

Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price, Henry Stephenson, Henry Daniell, Nanette Fabares. From the stage play by Maxwell Anderson. Screen play by Norman Reilly Raine and Aeneas MacKenzie. Direction by Michael Curtiz. Warner Bros.

Maxwell Anderson's stage play, "Elizabeth the Queen," has been adapted for the screen as "The Private Lives of Elizabeth and Essex." Possibly the original title is the better, for it is Bette Davis' interpretation of *Elizabeth* which makes the film significant. The story concerns the tragic passion of the Virgin Queen for the Earl of Essex, a man younger in years, handsome and fascinating, proud and overbearing, and consumed by an irrational ambition. Errol Flynn plays the role of *Essex*, and while, for the most part, he seems more the dashing hero of "Robin Hood" than a man torn between love for a woman and the desire for power, there are scenes, notably the last one, in which he reaches convincing heights. Miss Davis, on the other hand, is exceptionally fine. She has sacrificed beauty to give a faithful impression of the aging *Elizabeth*, but her personal magnetism is tremendously convincing. In the opening scenes she seems possibly too hysterical for a woman in the exalted position of Queen of England, but as the play progresses and the strain under which the character labor is understood, the depth

and sincerity of her interpretation is apparent. *Elizabeth's* passion for *Essex* is a consuming fire which embitters her life. She is distrustful of his disinterested love, fearful of his motives and of the motives of those around her. She understands his impulsive nature and his lack of balance and maturity. She is aware of his great popularity with the people of England and fears it, for she knows that he could easily ruin the country, and she therefore sacrifices him for the good of England. Thus the tragic ending for them both. The film gives an arresting interpretation of *Elizabeth's* motives, but as the plot is concerned entirely with the romantic passion of the two characters, it is less a picture of an historical episode than a study of conflicting emotions against the background of an historical period. Others in the cast are uniformly good, but seem unimportant by contrast. The magnificent costumes and settings in technicolor are beautiful, and the musical background is outstanding, although at times distracting. The picture appeals to the mind more than to the emotions and will hold most interest for adult audiences.

Adolescents, 12 to 16
Possibly interesting

Children, 8 to 12
Too long and tiring

THE RAINS CAME

Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner, Laura Crews. Based on the novel of the same title by Louis Bromfield. Screen play by Philip Dunne and Julien Josephson. Direction by Clarence Brown. 20th Century-Fox.

Even if it were possible to crowd all the interesting characters and scenes of Bromfield's long novel into a screen-sized drama, the result would certainly be tedious. As it is, the movie gives a comprehensive if somewhat disjointed resume of the book, retaining everything that is essential to the development of the theme and making up in violence of earthquake and flood scenes for the painstaking descriptiveness of the novel. Except for these colossal spectacles the film is concerned chiefly with the behavior of certain characters when a disaster in Ranchipur interrupts their ordinary mode of life, and particularly with the regeneration, through love and service, of a dissolute, selfish woman. With the exception of Mme. Maria Ouspenskaya, who gives a breathtaking characterization of the *Maharani*, the cast hangs up no new records. Technically the production is a tour-de-force and it has enough novelty in story and setting to make it of more than ordinary interest to the general public.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

THE REAL GLORY

Gary Cooper, Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford, Kay Johnson, Capt. Manning, Vladimir Sokoloff, Benny Incencio, Chas. Waldron, Rudy Robles, Tetsu Koma, Roy Gordon, Henry Kolker. Screen play by Jo Swerling and Robert R. Presnell, from the novel by Chas. L. Clifford. Direction by Henry Hathaway. Samuel Goldwyn.

With the Philippines replacing the Khyber Pass and Moro *juramentados* substituting for hostile East Indian tribes, "The Real Glory" lustily revives a popular formula for blood-curdling action pictures and proves that American soldiers are no less resourceful than British in dealing with fanatical savages in the outposts of civilization. A new idea, however, is contributed when *Dr. Canavan*, American Army surgeon, turns the tide by routing fear from the minds of the superstitious cowed Filipinos, and restoring the morale of the American Commanding Officer who is fast growing blind from a head wound. A spectacular escape across a broken bridge, the horrid sight of tortured, dismembered bodies, the cholera epidemic, and the ferocious battle with knife-throwing, arrow-shooting natives are only a few of the unforgettable thrills supplied by the picture. The mass action scenes are everything that might be expected from the man who directed "The Lives of a Bengal Lancer." The historical value of the production is debatable, but it does treat of a locale and events that are new to the screen and which should be of particular interest to Americans.

Adolescents, 12 to 16
Very violent

Children, 8 to 12
Too violent

RIO

Basil Rathbone, Victor McLaglen, Sigrid Gurie, Robert Cummings, Leo Carrillo, Billy Gilbert, Maurice Moscovitch, Irving Bacon, Samuel S. Hinds, Irving Pichel, Ferike Boros. Screen play by Aben Kandel, Edwin Justus Mayer, Frank Partos and Stephen Morehouse Avery. Direction by John Brahm. Universal.

There is very little entertainment here for any but those who enjoy horrible prison scenes and brutality. Even the actors are not at their best and the plot, though exciting, is unwieldy and unconvincing. Basil Rathbone, cast as *Paul Reynard*, a dishonest French, financier, is sent to a penal colony at Rio. His wife falls in love with another man, and when *Reynard* escapes from the colony he threatens to murder her lover, but is himself killed by the police. Elaborate scenes of night-club life and a carnival are introduced to give South American atmosphere.

Adolescents, 12 to 16
No

Children, 8 to 12
No

RULERS OF THE SEA ◇ ◇

Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, Montagu Love, Vaughan Glaser, David Torrence, Alan Ladd. Story and screen play by Talbot Jennings, Frank Cavett and Richard Collins. Produced and directed by Frank Lloyd. Musical score by Richard Hageman. Paramount.

Frank Lloyd excels in portraying the romance and drama of the sea. He has given the screen films which are long remembered for their etched beauty and epic quality. In this film he has chosen a new pioneering subject, steam versus sails on the Atlantic, and has succeeded in making the principal interest a sturdy little paddle steamer which struggles valiantly through storm and stress, loaded to the deck with coal, finally burning masts and spars when the coal is gone, to cross the ocean in fifteen days and thus make history in 1838. The accomplishment inspired Samuel Cunard to establish regular steam service two years later. It is a stirring narrative which has Will Fyffe in a dominating character role, as *John Shaw*, a doughty Scotchman who conceives the vision of steam replacing sails for transoceanic travel. He gives a remarkably sympathetic impression of the visionary inventor who strives in spite of repeated disappointments to bring fulfillment to his dream. Fyffe's exquisite skill makes the character human and beloved. Margaret Lockwood plays *Shaw's* daughter with great sincerity—a girl who is torn between love for her father and distrust in his dreams. Douglas Fairbanks, Jr., is excellent in a part well-suited to him. Others in the cast give capable support. The dialogue is particularly fine, written with an artist's appreciation of fitness and beauty. Mr. Hageman's musical score is admirable. The subject has real significance, for the development of the steamship was an accomplishment which changed the picture of ocean travel, offering greater speed, a factor important to commerce, and greater safety to passengers and to seamen. This latter point motivates the character played by Mr. Fairbanks, for it is the unnecessary risk to sailors which causes him to give up his place as mate on a sailing vessel making a hazardous trip against time, and to join forces with *Shaw* in pushing the steam invention. It is enthralling entertainment, beautifully photographed and picturing in faithful detail the settings of a bygone age now increasingly difficult to reproduce.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good but mature

THUNDER AFLOAT ◇ ◇

Wallace Beery, Chester Morris, Virginia Grey, Douglas Dumbrille, Carl Esmond, Henry Victor. Based on story by Wells Root and Commander Harvey Haislip. Screen play by Ralph Wheelwright and Commander Harvey Haislip. Direction by George B. Seitz. M. G. M.

Events today parallel so vividly the action of "Thunder Afloat" that it seems almost incredible to learn that the story was written a year ago. True, it pictures the activities of German U boats in 1918 in an attempt to cripple U. S. shipping, but the World War of twenty years ago fades into the background and one feels the terror of today with an emotional reaction which is appalling in its intensity. For a nation determined to keep neutral, to see objectively the European struggle, this picture is difficult to evaluate. It is thrilling fare and almost impossible to view without partisanship. Wallace Beery plays an unsympathetic role as a man who is unable to conform to discipline or rules. After the scow he owns is sunk by a German submarine, he joins the navy actuated only by a desire for revenge. He still refuses to obey orders and is court martialed and demoted. His final valor is in entire conformity to the character, which is consistent throughout. The part is well-written and suited to Mr. Beery's talents. Others in the cast are competent.

The actual scenes of sub-chaser activity and navy technique are very interesting, and while the film is uneven in spots and the ending is fantastic and unreal, it is still an interesting picture which will hold popular appeal. On the other hand, it may arouse adverse criticism among some spectators for its military atmosphere and for the fact that few can remain neutral in spirit, when a country which is the aggressor again today, is shown violating the so-called ethics of war.

Adolescents, 12 to 16
Undoubtedly of interest but stimulating

Children, 8 to 12
Not advised

TWO BRIGHT BOYS ◇ ◇

Jackie Cooper, Freddie Bartholomew, Alan Dinehart, Melville Cooper, Dorothy Peterson, J. M. Kerrigan. Screen play by Val Burton and Edmund L. Hartmann. Direction by Joseph Santley. Universal.

This picture provides a fairly entertaining vehicle for two of Hollywood's problem children in the embarrassing stage of being too old for child parts and too young for romantic roles, and the cast gives them excellent support. The adventurous business of oil drilling has not been used frequently as screen material, but it is full of dramatic and photographic possibilities which, in this film,

compensate for the weak plot,—a story of crooks cheating crooks and thus saving an oil well for a widow and her son. The ethics are dubious, but in true movie style the likable ne'er-do-wells are supposedly reformed.

Adolescents, 12 to 16
Requires mature
evaluation

Children, 8 to 12
No



WHAT A LIFE ♦ ♦

Jackie Cooper, Betty Field, John Howard, Janice Logan, Vaughn Glaser, Lionel Stander, Hedda Hopper, James Corner, Dorothy Stickney, Kathleen Lockhart, Lucien Littlefield, Sidney Miller. Based on play by Clifford Goldsmith. Screen play by Charles Brackett and Billy Wilder. Direction by Jay Theodore Reed. Paramount.

Life from an adolescent viewpoint, and what a life! Who reads Shakespeare for pleasure? Who is Marius? So what? Parents with a Phi Beta Kappa complex! Teachers all screwy, and a Principal like an

ogre! Sixty cents a ticket for the school dance and no money! "What a Life"!

This is an adaptation of Clifford Goldsmith's Broadway play about the *Aldrich* family. Jackie Cooper plays the role of *Henry*, and if he does not seem quite the *Henry* we know on the radio, he is still a delightful, bungling, lovable boy struggling against his own feeling of inferiority. But Betty Field is amazing. She is the perfect adolescent with her uncurled hair, her shy beauty masked by braces on her teeth, her emotional upsets, her loyalty, and her straightforwardness.

The large cast is excellent, and if the adults for the most part seem out of focus, let us remember that we are viewing them through youthful eyes, perhaps more truthfully than we would care to admit. It's great fun for all.

Adolescents, 12 to 16
Good

Children, 8 to 12
Yes

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FEATURE FILMS

ALLEGHENY UPRISING ♦ ♦

Claire Trevor, John Wayne, George Sanders, Brian Donlevy, Wilfrid Lawson, Robert Barrat. Directed by William A. Seiter. Screen play by P. J. Wolfson. Based on the factual story, "The First Rebel," by Neil H. Swanson. RKO Radio Studios.

Set in Pennsylvania in pre-Revolutionary War days, "Allegheny Uprising" has a story based on the attempt of the settlers to head off contraband liquor and guns being distributed to the Indians under the protection of unscrupulous or oblivious British army officers. The characters and the conflicts between the stalwart hero and the smugglers are in the manner of a western. The film is not important as an historical document but it is an entertaining action drama with a pleasing romance and some rousing fights.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

Exciting



ALL QUIET ON THE WESTERN FRONT ♦

Louis Wolheim, Lew Ayres, John Wray, Arnold Lucy, Ben Alexander, Scott Kolk, Owen Davis, Jr., Walter Browne Rogers, Beryl Mercer. From the book by Erich Maria Remarque. Adaptation and dialogue by Maxwell Anderson. Screen play by George Abbott. Lewis Milestone. Universal.

This is a remake of the original film which was shown in the spring of 1930, and the

main part of the picture is as vivid and as powerful now as it was then. It is especially impressive because it is told from the German point of view, and one realizes that youth of all nations is very much the same, brave, idealistic, fired by high-sounding patriotic phrases, rushing forth to horror and physical degradation and violent death. There is little glory on the modern battlefield, and there is a great deal of mud and hunger even when the air is not rent by shrieks of shells and the dying. The story tells of a group of boys from one classroom who join the army on the same day in 1914, and it carries them through their lives at the front till all are killed or hopelessly wounded. Lew Ayres is very fine in the part of young *Paul*, and the group of boys who are his comrades all seem very real; Louis Wolheim is outstanding as the burly, grotesque kind-of-heart corporal.

The picture, used at this time, is patently propaganda, although most of it is salutary in effect. The original film, heart-rending as it is, has a place as a strong indictment of war. To this have been added a series of news-reel shots at the beginning, a running commentary through the body of the film, and another collection of news-reel events at the end, rising to a crescendo of anti-Hitler propaganda. These additions detract both from

the artistic value of the production and from its effectiveness as a peace message. The end of the film should be the hand of the boy, grown careless for a moment, reaching out into the sunshine, then slowly crumpling up in death.

Adolescents, 12 to 16
Too strong

Children, 8 to 12
No

ANOTHER THIN MAN ♦ ♦

William Powell, Myrna Loy, Virginia Grey, Otto Kruger, C. Aubrey Smith, Ruth Hussey, Nat Pendleton, Patric Knowles, Tom Neal, Phyllis Gordon, Sheldon Leonard, William Poulson, Abner Biberman, Marjorie Main. Book by Dashiell Hammett. Screen play by Frances Goodrich, Albert Hackett. Directed by W. S. VanDyke II. Produced by Hunt Stromberg. M.-G.-M.

Mr. and Mrs. Nick Charles have acquired a "*Nickie Junior*" during their absence from the screen, and his presence complicates the menacing situation in which they find themselves. The plot is intricate, and gory and the usual number of underworld characters typical of Dashiell Hammett's books confuse the mystery but sinister events are lightened by the domestic *bonhomie* of *Nick* and *Nora* and by their amusing attitude towards each other and the world in general. It is an excellent detective story well acted and directed, although shortening would improve it.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No

AT THE CIRCUS ♦ ♦

Groucho Marx, Chico Marx, Harpo Marx, Kenny Baker, Florence Rice, Eve Arden, Margaret Dumont, Nat Pendleton. Screen play by Irving Brecher. Direction by Edward Buzzell. Produced by Mervyn LeRoy.

The fun is a little slow in getting under way in this latest picture of the Marx Brothers, but when it gains momentum it is as silly, as uproarious and as hysterical as their admirers anticipate. After all, people either like the Marx Brothers or they don't. Groucho is the "legal eagle" called in to help the owner of a circus (Kenny Baker) who is about to lose his investment for lack of ten thousand dollars. Chico plays the piano; Harpo sneezes twice, plays the harp and ejects a bushel of feathers from his mouth in a bedlamish scene on board a Pullman car. It all winds up with a surprise performance of the circus on the estate of a socialite, while the world-famous orchestra, engaged for the occasion to play on a stage built over the water, drifts symphonically out to sea. Many of the swiftly-interpolated wise-cracks might be considered

in connection with Groucho's remark, "How can I do that without getting into trouble with the Hays' office?" We wonder.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
Very funny

BABES IN ARMS ♦ ♦

Mickey Rooney, Judy Garland, Charles Winniger, Henry Hull, Guy Kibbee, June Preisser, Grace Hayes, Berry Jaynes, Douglas McPhail, Rand Brooks. Directed by Bubsy Berkeley. M.-G.-M.

The versatility of Mickey Rooney and the charm of Judy Garland have never before been so apparent as in this musical film in which each has an excellent opportunity to earn more laurels. The cast contains a great many juveniles, since the story is all about how the offspring of vaudeville actors band together to become the support of parents whose specialties are no longer in demand. The picture is made up of a series of songs, dances, and impersonations by the talented younger generation and is exceedingly good entertainment of its kind.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Yes

BAD LITTLE ANGEL ♦ ♦

Virginia Weidler, Guy Kibbee, Gene Reynolds, Ian Hunter, Elizabeth Patterson, Reginald Owen, Henry Hull, Lois Wilson. Screen play by Dorothy Yost based on a book by Margaret Turnbull. Direction by William Thiele. Produced by Albert Levoy. M.-G.-M.

This is a departure in film subjects because it dares to have a spiritual motivation. A little orphan girl's religious education has been furnished by an elderly spinster who has been very kind to her. Left alone by the lady's death she turns to the Bible for messages which she interprets as her guide for all difficult occasions, and she brings light and happiness to those with whom she comes in contact. The cast is excellent. The screen play is sentimental and resorts to emotional melodrama as a climax, but Virginia Weidler carries conviction where a less gifted child might have failed. The theme is unique and there is humor, pathos and kindness in its unfolding.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Emotional climax

BETRAYAL ♦ ♦

Annie Vernay, Pierre Richard Willms, Suzy Prin, Roger Karl. Screen play by Compane and Jacoby. Sets and design by Alexei Andreiev. Direction by Fedor Ozep. Produced by S. Nebenzahl for Nero-Chronos Films, Paris.

"Betrayal" is the story of two ill-starred lovers. It is historical drama of the time of Catherine the Great treating of a plot against

her throne by a Polish nobleman, *Prince Radziwill*, who uses as his pawn a lovely young girl, daughter of the shoe-maker *Tarakanova*, and builds her up as *Elizabeth the Second*, true heir to the throne of Russia. Their temporary court is in a Venetian palace. There *Catherine* sends her favorite, *Count Orloff*, who is noted for his powers of fascination with women, to lure her on board his battleship and bring her back to prison and death. But the unpredicted happens. *Count Orloff* loses his heart to the fine-spirited, trusting girl. Both are betrayed, and *Catherine*, who gave short shrift to anyone who had designs on her throne or lovers, metes out punishment. While the film is not done in the grandiose style of many American costume pictures, it has a haunting beauty. Remarkable use is made of the light playing on various fabrics and surfaces, candlelight falling on velvets and diaphanous curtains, on symmetrical carvings and marble floors, the gleam of torches against dark prison stones. *Annie Vernay* has delicacy and grace; *Pierre Richard Willm* plays *Orloff* well; *Suzy Prin* is both strong and sinister as *Catherine*; *Roger Karl* interesting as *Radziwill*. Titles are in English, but the French is spoken so clearly that anyone with a fair knowledge of the language can understand it.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No

BLONDIE BRINGS UP BABY ♦ ♦

Penny Singleton, Arthur Lake, Larry Simms, Daisy. Directed by Frank R. Strayer. Screen play by Gladys Lenan, Richard Flournoy. Based upon the comic strip created by Chic Young. Story by Robert Chapin, Karen DeWolf, Richard Flournoy. Columbia.

The latest story in the "*Blondie*" Series is woven about *Baby Dumpling's* starting to school, with his subsequent emancipation from his mother's apron strings, and *Dagwood's* loss of his job through his visionary architectural ideas. Tragedy, in the shape of the disappearance of *Baby Dumpling's* dog *Daisy*, eventually leads to the rehabilitation of a crippled child and the solution of *Dagwood's* unemployment problem. It is excellent entertainment, comprising situations and experiences common to children and parents, and within the appreciation of all. The problems of the sheltered child, starting to school, and the solicitude of the parents for his welfare present a healthy universal appeal. Penny Singleton, as the solicitous mother, gives a true-to-type performance. *Dagwood's* impractical nature furnishes much of the comedy in so natural a way that one does not question the plausibility of the situations. The performance of Larry Simms, as *Baby*

Dumpling, is particularly refreshing, since he does not act beyond his years.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Excellent

THE CAT AND THE CANARY ♦ ♦

Bob Hope, Paulette Goddard, John Beal, Douglas Montgomery, Gale Sondergaard, Nydia Westman, George Zucco, Willard Robertson, Elizabeth Patterson. Based on stage play by John Willard. Screen play by Walter DeLeon and Lynn Starling. Direction by Elliott Nugent. Paramount.

Lovers of thrilling mystery melodrama should enjoy this version of a well known stage play. The story is carefully constructed, the people seem real, and the suggestions of the supernatural are adroitly offset by spontaneous humor. On the tenth anniversary of the death of an eccentric old man, his heirs as directed by his will, meet in the stately old home over which his housekeeper still presides, isolated in a Louisiana bayou, with her black cat and supernatural visitants for companionship. The will is read indicating *Joyce Martin*, an attractive girl, as the exclusive heir if she prove of sound mind. The name of the alternate heir is to be revealed only if she be judged insane. Thus are offered possibilities for eerie action during the night which follows before a settlement is made to the satisfaction of all concerned.

The settings establish an air of decay and mystery which persists throughout. Music is used effectively to establish varying moods, and while all the happenings cannot be scrutinized too critically, the production accomplishes its purpose of raising goose pimples and providing amusement for those who like this sort of thing.

Adolescents, 12 to 16
Depends on taste
and nerves

Children, 8 to 12
No

THE CITY ♦ ♦

Presented by American Institute of Planners through Civic Films, Inc. Filmed and directed by Ralph Steiner and Willard Van Dyke. Original outline by Pare Lorenz. Scenario by Henwar Rodakiewicz. Commentary written by Lewis Mumford.

Following the progress made by John Greerson and Paul Rotha in England, several documentary films have been made in this country. They are done entirely from life with no stage settings or professional actors, by simply using the material at hand. "*The City*" is propaganda, but the message is one with which no one can disagree: the need of better housing for workers. The first part shows the industry of early days in America when people did craft work in the pleasant, clean surroundings of rural life; then as an appalling contrast are shown

the slums of our great modern cities where the laboring class is forced to live. The final part is the picture of the model community which would be possible with the decentralization of industry. Photography is very good and the choice of material interesting. The only question which might arise is the practicability of constructing such elaborate dwellings and park systems with present-day wage scales. It is a goal, but it looks slightly Utopian.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Yes



DISPUTED PASSAGE ♦ ♦

Dorothy Lamour, Akim Tamiroff, John Howard, Gordon Jones, Judith Barrett, William Collier, Sr., Elizabeth Risdon. Directed by Frank Borzage. Screen play by Anthony Veiller, Sheridan Gibney. Based on the novel of the same name by Lloyd C. Douglas. Paramount.

Under the persuasive direction of Frank Borzage, Lloyd C. Douglas' latest best seller makes excellent cinema material. The main theme is the conflict between a humanized and a coldly scientific approach to healing, but there is also the theme, to which the title alludes, that only by overcoming opposition does a man achieve greatness. *Dr. Forster*, familiarly known to the interns as *Tubby*, is an expertly trained Viennese surgeon who has no personal interest in his patients except to give them the finest technical treatment. Opposed to him is *Dr. Cunningham* whose care includes a wider understanding of the individual's need for mental and spiritual adjustment. Between the two, stands the intern, *John Bevan*, whose admiration for *Dr. Forster* causes him to mistake fanaticism for the purely scientific spirit without taking into account the early frustration which has hardened the physician. The pressure brought by *Dr. Forster* to hold the young intern to untiring development of his own ability demands his complete withdrawal from life, and his insistence upon pure science precludes a belief in the soul. Finally *Bevan's* love for a woman patient precipitates a conflict with this unrelenting philosophy.

The picture is admirably written and beautifully directed. Some of the characters presented are startlingly realistic, especially the two doctors, played by Akim Tamiroff and John Howard, who are exceptionally fine. The hospital scenes are technically true and deserving of special commendation. Miss Lamour as the American girl reared in China is not convincing, but the character was none too realistic in the book. *Dr. Cunningham's* role is not so important as

in the original although his philosophy supplies part of the motivation. The ending, with Dr. Douglas' consent, has been changed to China, and the modern war scenes are so perfect in their restraint that they are profoundly moving. It is a beautiful picture with a significant theme, important because it faithfully presents a trend in modern thought.

Adolescents, 12 to 16
War scenes very realistic and emotional

Children, 8 to 12
To mature



DRUMS ALONG THE MOHAWK ♦ ♦

Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins, John Carradine, Dorris Bowdon, Jessie Ralph, Arthur Shields, Robert Lowery, Roger Imhof, Ward Bond, Kay Linaker, Russell Simpson. Directed by John Ford. From the novel of the same title by Walter D. Edmonds. 20th Century-Fox.

The Novel "Drums Along the Mohawk" is a thrilling story of the American Revolution as told through the experiences of a young married couple who settled in the Mohawk Valley at a time when the scattered settlers had to clear the ground, build their log cabins, farm their land and defend themselves periodically against savage Indian raids inspired by British leaders. The screen adaptation is exceedingly good, and though numerous characters and incidents are necessarily omitted it lacks none of the essential material of the novel and is perhaps all the more forceful because of its simplification.

The sustained menace of the Indian raids runs throughout the film, and the plot reaches several sequences of intense drama when the terrific hardships and crushing disappointments of the young pioneers seem almost unbearable. Technicolor records here a new achievement. The settings seem to have been chosen with great care, not only for photographic composition but for color harmony as well. The resulting pictures are so beautiful, they remain long in the mind's eye yet are not so obtrusive that they obscure the story. Interiors are authentic copies of early Americana which should be a joy to historian, decorator and aesthete. As to casting, Henry Fonda as the lanky, drawling pioneer and Edna May Oliver as the sharp tongued but soft hearted widow are perfect, and Claudette Colbert gives a fine performance of the gentle young wife who meets the challenge of frontier life with courageous fortitude. The film is a sincere and honest portrayal of a significant chapter in our history and a timely reminder of our heritage.

Adolescents, 12 to 16
Inspiring but very tense and emotional

Children, 8 to 12
No

ETERNALLY YOURS ♦ ♦

Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zazu Pitts, Eve Arden. Screen play by Gene Towne and Graham Baker. Musical score by Werner Jansson. Direction by Tay Garnett, Walter Wagner. United Artists.

The spell of this diverting social drama lies in the ability of an excellent cast, in the personal charm of Loretta Young and David Niven, and in smooth direction. It has a delightful musical score and interesting technical devices. The story itself is out of the ordinary in its characters but is, in the last analysis, the usual tawdry triangle. After recovering from the surprise of finding a bishop with a scatter-brained daughter and a granddaughter who elopes with a traveling magician on the eve of her wedding day, you expect the unusual. After the first exciting lure of adventure palls on the girl and she finds her life uncongenial, she divorces her husband and marries the first suitor. Returning from a brief honeymoon she meets her fascinating prestidigitator again and the divorce is conveniently found invalid. It is to be hoped that the title of the picture indicates a settled attitude for the heroine.

Adolescents, 12 to 16
No

Children, 8 to 12
No



FAST AND FURIOUS ♦ ♦

Franchot Tone, Ann Sothern, Ruth Hussey, Lee Bowman, Allyn Joslyn, John Miljan, Bernard Nedell. Original screen play by Harry Kurnitz. Direction by Busby Berkeley. M.-G.-M.

This might be a cousin, once-removed, of the "Thin Man" stories, containing as it does sophisticated comedy verging on slapstick and a murder mystery. It is an inferior relative, somewhat disconnected and burdened with superfluous scenes; the best part is the bright, swift-flowing dialogue. Ann Sothern and Franchot Tone are a happy combination. Beguiled by his wife into a vacation at a sea-side resort, *Joel Sloane* is soon established as a judge of a beauty contest, and because the scheme is well capitalized thieves sneak in by the side doors. Then follow several murders, with jealousy as a motivating factor in one of them, and the final clean-up when the villain is packed off to jail.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

FIRST LOVE ♦ ♦

Deanna Durbin, Robert Stack, Eugene Pallette, Helen Parrish, Lewis Howard, Leatrice Joy, June Storey, Frank Jenks, Kathleen Howard, Marcia Mae Jones, Jack Mulhall, Mary Treen, Dorothy Vaughan, Lucille Ward. Screen play by Bruce Manning and Lionel Houser. Directed by Henry Koster and produced by Joe Pasternak. Universal.

The Grimm Brothers themselves would delight in this modern tale of Cinderella. The evil characters are just as selfish and disagreeable as in the original version, and the good ones are as delightfully cooperative. The little outcast orphan even loses her slipper at the ball and runs away at the stroke of twelve. It is a light and glamorous fantasy of the romantic age and first love. Deanna is a sweet girl graduate who leaves school to make her home with her uncle, an amazing, hardboiled financier, absorbed in business. Her aunt and cousins are unbelievably silly and selfish. Her life would have been a grim affair had not the servants in the luxurious house, the policeman who ate in the kitchen, and an understanding spinster school teacher come to her rescue and made it possible for her to "live happily ever after" with her "Prince Charming."

Deanna Durbin is the delightful expression of unspoiled youth. Her lovely voice is heard in several selections which are naturally interpolated into the plot. Eugene Pallette presents a clever portrait of the harassed uncle, and Kathleen Howard is unusually distinguished in the role of school mistress. The entire cast, however, contributes to the success of the picture, and effective photographic touches enhance the spirit of fantasy. It is fresh and light and thoroughly entertaining. Joe Pasternak and Henry Koster are unique in their ability to catch the lively spirit of youth and, in this, to revive a delight in fairy tales.

Adolescents, 12 to 16
Good: especially for girls

Children, 8 to 12
Yes



HEAVEN WITH A BARBED WIRE FENCE ♦

Jean Rogers, Raymond Walburn, Marjorie Rambeau, Glenn Ford, Nicholas Conte, Eddie Collins, Ward Bond, Irving Bacon, Kay Linaker. Based on an original story by Dalton Trumbo. Screen play by Dalton Trumbo. Direction by Ricardo Cortez. 20th Century-Fox.

The heaven referred to in the title is a shack on an Arizona desert where a young couple find happiness through love. She is a girl hobo, an immigrant illegally in the United States, and he is a gullible youth who gave up his job in New York to put all his savings into a so-called ranch in Arizona. They meet in a box car and become acquainted while sharing the sordid experiences of hobo life. Only in a movie potboiler

would we be asked to believe in such sentimental nonsense.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No

HOLLYWOOD CAVALCADE

Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Donald Meek, Willie Fung. Based on an original idea by Lou Breslow. Screen play by Ernest Pascal. Direction by Irving Cummings. Silent screen sequences directed by Malcolm St. Clair. 20th Century-Fox.

The picture of the technical and artistic development in the field of motion pictures is presented in a romantic story in which a director pilots an actress through the different stages from the era of silent slapstick and drama to sound. It ranges in time from about 1914 to 1928, when "The Jazz Singer" with Al Jolson revolutionized the screen. The film is in Technicolor, and contrast is effectively made by showing sequences of silent films in black and white. No more startling method could have been chosen to give an impression of the technical progress the industry has made, and to those who remember early pictures, it brings a sort of nostalgia for other days.

Alice Faye photographs to great advantage in color and gives a performance which evinces sincerity. Don Ameche, too, shows maturity in his interpretation of the temperamental director who, after his leading lady marries, loses his grip on himself and fails to adjust himself to the changing demands of the picture business until he again is inspired to fall in line.

Many familiar faces are seen again in the silent episodes: Buster Keaton, Chester Conklin, Jed Prouty, Ben Turpin, Hank Mann, Snub Pollard, Mack Sennett, as well as stills of former stars and bathing beauties. In the silent episodes the music is the old piano accompaniment, very funny today. The reincarnation of the Keystone Cops is hilarious, the high light of the film. The production is interesting and entertaining, a blending of comedy and sentimental romance which should appeal to many audiences.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes

THE HOUSEKEEPER'S DAUGHTER

Joan Bennett, Adolph Menjou, William Gargan, George E. Stone, Peggy Lou, Donald Meek. From the novel by Donald Henderson Clarke. Screen play by Rian James and Gordon Douglas. Direction by Hal Roach. Producers, Hal Roach.

"The Housekeeper's Daughter" is the type of movie one might expect from the title, a bit heavy on melodrama. It is a satire on gangster-newspaper films, a mixture of comedy, slapstick, murder-mystery, villainy, and romance with some amusing moments and

some effective acting, notably by Mr. Menjou, William Gargan and George Stone. It may pass an idle hour but will be forgotten soon.

Adolescents, 12 to 16
No

Children, 8 to 12
No

LITTLE ACCIDENT

Hugh Herbert, Baby Sandy, Florence Rice, Richard Carlson, Joy Hodges, Peggy Moran, Ernest Truex. Suggested by the stage play by Floyd Dell and Thomas Mitchell. Direction by Charles Lamont. Universal.

It is difficult to decide who deserves the most credit: the director who can guide a baby through scene after scene of a complicated comedy or Baby Sandy herself who is amazingly responsive, good-tempered and talented. At any rate Sandy is the center of attention from beginning to end. The story is one of those hilariously improbable things about an harassed columnist (Hugh Herbert) who is about to lose his job. A foundling is left on his desk, and to win sympathy he conceives the idea of claiming it for his grandchild, although his pretty daughter is unmarried; before the flurry is over a young millionaire has also stepped in as claimant for the child. There is a tumultuous sequence when Baby Sandy falls down a laundry chute and is almost thrown in the washing machine with the dirty clothes. The cast as a whole is good. By-play on the question of paternity tends to place the film in a mature classification.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

THE LLANO KID

Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard, June Clayton. Based on the O. Henry story, "The Double Dyed Deceiver." Direction by Dan Venturini. Produced by Harry Sherman. Paramount.

A long missing heir to a great Mexican estate is impersonated by a young desperado at the instigation of two adventurers. Arrived at the hacienda he is charmed by the sweet old mother, falls in love with her ward, helps defeat the conspirators and is regenerated to the profit of his soul and pocket-book. Obviously the story is not of a high order, but the film has compensations. The old Spanish settings, the music, the costumes and the pageantry are all exceptional; the beauty of the Christmas festival stands out in retrospect. Alan Mowbray's acting is effective, and Gale Sondergaard plays her part with color and vitality, but the remainder of the cast is lacking either in ability or in training. This is more interesting as a series of pictures than as a dramatic production.

Adolescents, 12 to 16
Confused values

Children, 8 to 12
Too exciting

THE MARSHAL OF MESA CITY ♦ ♦

George O'Brien, Virginia Vale, Leon Ames, Henry Brandon. Screen play by Jack Lait, Jr. Direction by David Howard. R. K. O. Radio.

Again the beautiful school marm in a frontier town is annoyed by the unwelcome attentions of the sleek, dishonest sheriff; again she is saved by "our hero." This is a throw-back to an earlier type of Western. The brave marshal (George O'Brien) is boastful and so rash that he constantly poses as a target for gun-fire. The dialogue is carelessly written, and the fine scenery we have come to expect in Westerns is almost entirely missing. The one original character is *Duke Allison* (Henry Brandon) who is neither all good nor all bad and who has a dash and swagger all his own.

Adolescents, 12 to 16
Mediocre

Children, 8 to 12
Too much shooting



MEET DR. CHRISTIAN ♦ ♦

Jean Hersholt, Dorothy Lovett, Robert Baldwin, Enid Bennett, Paul Harvey, Marcia Mae Jones, Patsy Lee Parsons. Story by Harvey Gates. Screen play by Ian McLellan Hunter, Ring Lardner, Jr., and Harvey Gates. Direction by Bernard Vorhaus. R. K. O.-Radio.

Dr. Christian is a big-hearted if slightly muddle-headed small town practitioner who neglects serious industrial accident cases for routine matters of mumps and stomach aches. His main objective, however, is to arouse public opinion to the need of a hospital for the backward community, and for this goal he makes a sally into politics. His end is achieved not by the force of reason but by sheer luck when the mayor's small daughter is critically injured in an automobile collision. Jean Hersholt is always capable and convincing in such homespun characterizations, and whatever significance there is in the film is due to his ability. There are a number of minor characters whose foibles and romances round out the picture; sometimes they are amusing and sometimes a little dull. The small girl, Patsy Lee Parsons, shows promise, but as her part is written and directed, she is a good deal of a "brat." The best comedy occurs when the loud speaker at the picnic goes out of commission and voices are thrown upon the air in strange keys and timbres.

Adolescents, 12 to 16
Fairly interesting

Children, 8 to 12
No value

MR. SMITH GOES TO WASHINGTON ♦

Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Pallette, Beulah Bondi, H. B. Warner, Harry Carey, Astrid Allwyn, Ruth Donnelly, Grant Mitchell, Porter Hall, Baby Dumpling, H. V. Kaltenborn. Screen play by Sidney Buchman. Story by Lewis R. Foster. Direction by Frank Capra. Columbia Pictures Corporation.

"Mr. Smith Goes to Washington" is an exceptional production and its greatness lies in the superb way in which Mr. Capra has satirized contemporary social and political trends, provoked serious thought, and offered encouragement toward practical idealism. The leading character, *Jefferson Smith*, is an idealist who sincerely believes that America is today the inspiring product of the guidance of the great men who helped to found the democracy—Washington, Jefferson and Lincoln. He is picked by the toss of a coin to replace a Senator who died in office: to be the unwitting tool of men who are using their political positions for graft. He is so unsophisticated that he enters Washington as he would a shrine, totally unaware of the forces against which he must contend. When he happens to oppose the plans of the machine, every method is used to defeat and dishonor him. The situations are exaggerated and theatrical, but underneath is more than a modicum of truth, for they portray the power of a controlled press, the governmental intricacies which delay and confuse issues, and the indifference and intolerance of men in high office. *Smith*, disillusioned and aroused, becomes a modern David fighting Goliath and because he has faith in the ideals of Lincoln and has truth and decency on his side, he wins over seemingly insurmountable handicaps.

It is superbly directed with the finesse characteristic of Mr. Capra's genius. The blending of reality and beauty, the shading of seemingly preposterous situations so that they appear genuinely possible, create exciting and emotional effects which inspire a psychologically sound audience reaction.

James Stewart gives his best performance of his career showing a dramatic ability not previously called upon. Miss Arthur is excellent although her role is very similar to that in "*Mr. Deeds Goes to Town*." The rest of the cast are splendid, with Harry Carey contributing an unforgettable bit.

The film is unique in that it deals with a vital, contemporary subject, offers criticism, and then encourages faith in the ultimate power of altruism, a belief which must be accepted and acted upon or civilization in its highest form of expression will founder.

Adolescents, 12 to 16
Uncommended

Children, 8 to 12
Mature

NINOTCHKA ◇ ◇

Greta Garbo Melvyn Douglas, Ina Claire, Bela Lugosi, Sig Rumann, Felix Bressart, Alexander Granach, Gregory Gaye, Rolfe Sedan, Edwin Maxwell, Richard Carle. Screen play by Charles Brackett, Billy Wilder, Walter Reisch. Based on the original story by Melchior Lengyel. Direction by Ernest Lubitsch. Produced by Ernest Lubitsch. M.-G.-M.

If ever a Communist "comrade" laughs at himself it will be because he has seen a Lubitsch production called "Ninotchka," a film which is hereby recommended for all who are afflicted with loss of appetite for the movies. Directed in Mr. Lubitsch's most inspired manner, with a deliciously clever script, and with Miss Garbo proving herself a deft comedienne, the picture is the kind of entertainment we always hope for but seldom have the good luck to see. It is set in Paris at its gayest before the present war and concerns the piquant adventures of three ridiculous bewhiskered Soviet emissaries and an austere young woman who come to Paris to transact official business for Moscow and remain to savor the frivolous delights of capitalistic society. None of the humor inherent in the theme is lost and, thanks to the director's delicate touch, the comedy never gets out of hand. The film is a rarely expert piece of workmanship in which cast, director, and writers seem to have contributed equally to the perfection of the whole.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
Beyond their appreciation



\$1,000 A TOUCHDOWN ◇ ◇

Joe E. Brown, Martha Raye, Eric Blore, Susan Hayward, John Hartley. Original screen play by Delmar Daves. Direction by James Hogan. Paramount.

This is the poorest Joe E. Brown picture in many a moon. The story is labored and far-fetched and as artificial as the average comic strip. The goofy son of a famous Shakespearian actor assists a young lady owner of a mortgaged university to build up a football team and save the institution. Even for wild-eyed farce comedy, paying the opposing eleven \$1,000 a touchdown for losing the game constitutes pretty bad ethics—and there are other questionable details. Joe E. Brown true to his usual form is hilarious. Martha Raye though slightly more subdued than in some of her former pictures still injects a more sophisticated type of humor into the film than seems appropriate in a Joe E. Brown picture.

Adolescents, 12 to 16
Doubtful

Children, 8 to 12
No

PACK UP YOUR TROUBLES ◇ ◇

Jane Withers, the Ritz Brothers, Lynn Bari, Joseph Schildkraut, Stanley Fields, Fritz Lieber, Lionel Royce, George Renavent, Adrienne d'Ambricourt. Original screen play by Lou Breslow and Owen Francis. Direction by H. Bruce Humberstone. 20th Century-Fox.

The three Ritz Brothers as soldiers overseas with the American army befriend a young girl whose father proves to be a French spy. She risks her life to get a message to him and both are rescued by the insane but effective efforts of the brothers. It is slapstick comedy, well photographed and amusing of its type.

Adolescents, 12 to 16
Matter of taste

Children, 8 to 12
Probably most acceptable to this age



THE ROARING TWENTIES ◇ ◇

James Cagney, Jean Sherman, Humphrey Bogart, Gladys George, Jeffrey Lynn, Frank McHugh, Paul Kelly, Elizabeth Risdon. Original screen play by Mark Hellinger. Direction by Raoul Walsh. Warner Bros.

Whenever the stock of scenarios runs low or the subject matter seems anemic, there is always the great reservoir of gangster material to draw from, and whatever may be said of other values, certainly the product is not dull. The "Roaring Twenties" begins two years before the boot-legging decade with a long sequence of carnage in the front line trenches to introduce the three main characters and set the keynote for the violence which follows. *George* has no compunctions about leading a life of crime; *Lloyd* is naturally honest, but when *Eddie* finds it difficult to find a job on his return from France he follows the line of least resistance and engages in the lucrative, illicit liquor racket. Throughout most of the story he "carries the torch" for a charming, idealistic young singer who appreciates him for his better qualities but in the end gravitates to her own kind. Undoubtedly this is gangster cinema de luxe. Direction is skillful, and the actors are very well chosen, Humphrey Bogart, Gladys George, Jean Sherman, Jeffrey Lynn, and above all James Cagney, who unfortunately plays his underworld roles with more enthusiasm and real brilliance than anything else he does. The film is offered with the premise that all the evils of the twenties were due to prohibition. This is open to argument, but even if true, the picture has the fault common to most gangster tales: it makes heroes of vicious leaders of the underworld.

Adolescents, 12 to 16
Emotionally unhealthy

Children, 8 to 12
Decidedly not

REMEMBER? ♦ ♦

Robert Taylor, Greer Garson, Lew Ayers, Billie Burke, Reginald Owen, George Barbier, Henry Tavers, Laura Hope Crews, Sara Haden, Richard Carle. Original story by Corey Ford and Norman McLeod. Directed by Norman Z. McLeod. Produced by Milton Bren. M.-G.-M.

Milton Bren, who with Norman McLeod, was responsible for the unique and amusing "Topper" films, offers in "Remember?" another sophisticated farce comedy with a fantastic touch. Because the motivating premise is not divulged until the middle the picture drags a bit, but from then on it has hilarious moments.

Engaged to *Sky Ames* (Lew Ayers) *Linda* (Greer Garson) falls in love at first sight with *Jeff Holland* (Robert Taylor). They elope, are briefly happy, quarrel and are divorced. Then *Sky* administers a potion to the two which induces a form of amnesia. They meet under the impression that they do not know each other and the cycle begins all over again.

It is a beautifully mounted film in which photography and technical work are particularly fine and gloss over glaring defects in story structure. It is broad farce of the bedroom variety with a touch of slapstick and no attempt at character plausibility. After seeing Miss Garson as the lovely, poised and gracious *Mrs. Chips*, the role which introduced her to American audiences, it is a little difficult to accept her as a gay and flippant moderne although her charm modifies the role. Lew Ayers is good in a cheerful, sacrificing part and Billie Burke has some of the best moments of the film.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

SUED FOR LIBEL ♦ ♦

Kent Taylor, Linda Hayes, Lillian Bond, Morgan Conway, Richard Lane, Roger Pryor. From a story by Wolfe Kaufman. Screen play by Jerry Cady. Direction by Leslie Goodwins. R. K. O.

This is a saga of that modern swash-buckler—a newspaper man—and his ubiquitous girl friend. The newspaper for which *Steve* works is sued for libel because of an inaccurate and slanderous dramatization of news over the radio. In order to quash the libel suit, *Steve* tries to unearth derogatory information concerning the man who is suing and finds two murders. As is customary with most escape literature of the type from which this scenario was adapted, all the evidence points to an innocent man, while the least likely person is guilty. As a mystery story, it is feeble because a whole series of events which clarify the mystery just happen with-

out the need of deductive reasoning, but as a melodrama, it sacrifices few of the standard elements.

Adolescents, 12 to 16
Perhaps

Children, 8 to 12
No, plot too involved and too mature

TELEVISION SPY ♦ ♦

William Henry, Judith Barrett, Wm. Collier, Sr., Richard Denning, Minor Watson, Dorothy Tree, John Eldredge, Morgan Conway, Byron Foulger, Ottola Nesmith, Anthony Quinn, Wolfgang A. Zilzar, Chester Clute, Hilda Plowright. Directed by Edward Dmytryk. Based on an original story by Andre Boehm. Screen play by Wm. Lipman and Horace McCoy. Paramount.

The title is sufficient to describe this picture. A spy ring from a foreign company attempts to steal the specifications for a television invention but is thwarted by means of the invention itself. The film is sufficiently well acted but the story is rather far-fetched. On the whole it is a mediocre offering.

Adolescents, 12 to 16
Passable but not recommended

Children, 8 to 12
No

TOO BUSY TO WORK ♦ ♦

Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan. Directed by Otto Brewer. Original screen play by Robert Ellis, Helen Logan, Stanley Rauh. 20th Century-Fox.

Apparently acting on the theory that if one comedy is funny two will be funnier, the screen playwrights have combined two well-known hits, "*Torchbearers*" and "*Your Uncle Dudley*" the result goes overboard on the slapstick side but contains many hilarious scenes and some healthy hints to people who are so busy outside home and business that they have no time for really important duties. It ends with *Mr. Jones* refusing a third term as mayor and *Mrs. Jones* giving up amateur theatricals.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes

20,000 MEN A YEAR ♦ ♦

Randolph Scott, Preston Foster, Margaret Lindsay, Mary Healy, Robert Shaw, George Ernest, Jane Darwell, Maxie Rosenbloom, Sen Yung. Screen play by Lou Breslow and Owen Francis from an original story by Frank Wead. Direction by Alfred Green. 20th Century-Fox.

If this is propaganda to arouse interest in the Government plan to train young college men in aviation it has unusual possibilities. The story is probable and thus convincing as well as informative and entertaining. It stresses the necessity for thorough training and implicit obedience to directions. The actors are well cast and the photography excellent. The plot is slight and is concerned

with the problems of two students of unequal ability. The one who has more natural aptitude cannot continue the course because of his sister's fear of the hazards until a thrilling experience removes her objections. It is a story which has fine ethical standards and should have special appeal for boys who are interested in flying.

Adolescents, 12 to 16
Good

Children, 8 to 12
Rather noisy and exciting



U BOAT 29 ♦ ♦

Conrad Veidt, Sebastian Shaw, Valerie Hobson. Columbia.

"U Boat 29" might be called just another international spy story did it not definitely label the two nations involved and unfold its plot in such a way that the audience sits in the British cheering section. However, Conrad Veidt, the dominant player on the opposing side, invests his role with a great deal of strength and dignity and receives a goodly share of audience sympathy. The story does not attempt to settle the issues of the present European conflict but concerns itself chiefly with the fortunes of a German submarine commander who is maneuvered into the fate of becoming the victim of a torpedo from his own U Boat. The involved plot is plausible enough for this type of picture, since the public is educated to believe that in the case of the International Secret Service truth is even more strange than fiction.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No



THE UNKNOWN SOLDIER SPEAKS ♦ ♦

Narrative, Robert Rossen. Commentator, Allan Bunce. Edited by Jack Goldberg. Lincoln Productions, Inc.

The only continuity in this film is that of a succession of news-reel and official pictures of the World War. The voice is supposedly that of The Unknown Soldier whose commentary attempts the impossible task of making the whole coherent. As anti-war propaganda it fails because the vivid and authentic scenes arouse excited interest which is not counteracted by the inconsistent and inadequate narration. It shows former kings, president and rulers in historic and stirring scenes; war lords and numberless marching soldiers; brilliant naval and air encounters, the panoply of war, and the lighter side of life behind the lines. But none of the horrors of war, the dead, the dying, the maimed, or the civilian sufferers. To those who knew the great war it can only be a heartbreaking reminder of futility. It will excite and be-

wilder rather than warn young people against war.

Adolescents, 12 to 16
Very doubtful

Children, 8 to 12
Positively no



WE ARE NOT ALONE ♦ ♦

Paul Muni, Jane Bryan, Flora Robson, Raymond Severn, Una O'Connor, Henry Daniell, Montague Love, James Stephenson, Stanley Logan, Cecil Kellaway, Alan Napier, Ely Malyon, E. E. Clive, Douglas Scott, Crawford Kent, May Beatty, Billy Bevan, Holmes Herbert, John Powers, Colin Keeny, Ethel Griffies. Direction by Edmund Goulding. Screen play by James Hilton, Milton Krims. From the novel by James Hilton. Produced by Hal B. Wallis, Henry Blanke. Warner Bros.

"We are not Alone" is an unusually interesting film, notable not only for a number of fine characterizations, but particularly for its thoughtful presentation of a study in difficult human relationships. The problem which it treats is that of a doctor and his family who live in an English village at the beginning of the World War. The wife is a stern, uncompromising woman whose unwise handling of their sensitive little boy is a source of constant worry to the doctor and a menace to the child's emotional development. The conflict between the father's enlightened understanding of the child's vagaries and the mother's inability to put aside her bigoted ideas of discipline creates a situation which eventually ends in a tragedy involving also a young Austrian girl, a former patient of the doctor, who has become a member of the household. An attempt is made to lighten the final scenes by suggesting a promise of happiness in life after death, but in spite of this the poignancy of the ending is an emotional ordeal.

Paul Muni creates another of his remarkable characterizations in the "Little Doctor," the gentle, idealistic, selfless physician who understands and sympathizes with all humanity, who hates wrong but never condemns the wrong doer, and who goes to his death pitying the young soldiers on their way to France who, like him, are unjustly condemned to die. Flora Robson is outstanding as the wife, acting her role of a repellent character so expertly that she elicits both sympathy and understanding. Una O'Connor, always a finished actress, gives one of her most subtle performances. Raymond Severn, the little boy, is remarkably natural and intelligent. Though plausibly motivated, the plot occasionally seems rather obviously designed to become the framework for certain philosophic theories. The film appeals both intellectually and emotionally and is worthwhile entertainment for audiences who enjoy serious drama.

Adolescents, 12 to 16
No. Too emotional and tragic

Children, 8 to 12
Most unsuitable

SHORT SUBJECTS

ACRES OF PLENTY ♦ ♦

R. K. O.-Pathe Reelism.

A short subject with good photography and interesting material depicts ideal labor conditions on one of the large corporation-type California ranches and also shows one of the best government migrant camps. Released at this time it cannot fail to have an anti-social effect by attracting more workers to California at a time when the farm labor market is deluged, and thousands are living in miserable conditions, while taxation to keep them alive has reached such proportions that in many rural communities the small owners are being reduced to poverty themselves. See reports of the California Legislature.



BE YOUR AGE ♦ ♦

An Edgar Kennedy Comedy. Produced by Bert Gilroy. Direction by Charles Roberts. R. K. O.

This comedy is based on one of the cruellest situations of modern life; the struggle of a middle-aged man to keep young enough to hold his job. Naturally it does not click. Most of the humor is broad, and while some bits are funny, on the whole it is a tiresome performance. Family, if at all.



INFORMATION PLEASE No. 1 ♦ ♦

R. K. O.-Pathe.

A cinematic presentation of the popular radio quiz has high entertainment value, because it induces the audience to participate in instruction as a game. The type of question is often abstruse and may add little to one's fundamental knowledge, but it is fascinating to watch the reactions of the men who are questioned. Rex Stout is the guest speaker in this one. Family.



INFORMATION PLEASE No. 2 ♦ ♦

R. K. O.-Pathe.

Gene Tunney joins Franklin P. Adams, John Kieran and Oscar Levant on this program. His awkward manner and winning smile add a very human note to the number. The questions are on Shakespearian quota-

tions, musical instruments, animals and prize fight champions. Family.



SPORTSCOPE ♦ ♦

R. K. O.-Pathe.

The main part of this film on ice hockey is in slow motion, explaining the technique and the fine points of the game. Enthusiasts of the sport will enjoy it; others find it a bit dull. Family.



THE MARCH OF TIME, Issue 1, Vol. VI ♦ SOLDIERS WITH WINGS ♦ ♦

Producers: The Editors of Time.

Measuring up to March of Time standards of timeliness, dramatic interest and excellent production values, this is a survey of the flying forces of the United States. It shows the divisions of the Army and Navy air corps, their duties and the types of ships used with emphasis on training methods for pilots and mechanics. Shots of air raid drills in London and Paris, the World War battle fields and U. S. bombers in formation have sufficient emotional content to constitute propaganda, but for the most part presentation is objective.

Adolescents, 12 to 16
Educational

Children, 8 to 12
Yes



THE MARCH OF TIME, Issue 2, Vol. VI ♦ THE BATTLE FLEETS OF ENGLAND ♦ ♦

The importance of England's navy in protecting the people of their island nation as well as holding together the distant lands of the empire is shown in this film, which acquires a certain poignancy now that heavy losses have been suffered. It is a fine description of the many classes of ships from the largest battleships to the tiny units of the "suicide fleet" used to sweep mines from strategic areas. Through it runs the deep tradition of the British navy for gallantry and high courage to serve king and country. Photography is outstanding, and the whole film is a contribution to the files of contemporary history.

Adolescents, 12 to 16
Splendid

Children, 8 to 12
Yes

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SHORT SUBJECTS

March of Time, Volume VI,
Issue No. 3
Uncle Sam, the Farmer
Peace on Earth

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July through December, 1939

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Peace on Earth

Because of its exceptional merit we are giving this short subject a place of honor.

PEACE ON EARTH. Cartoon produced by Hugh Harmon. Script by Jack Cosgroff and Charles McGirl. Art Direction by John Mendorff. Color directed by Mary Blaire. Backgrounds by Don Schaeffer. Animation by Tony Pabian. Technical effects by Paul Sprunk. Musical score by Scott Bradley. M. G. M.

This is a Christmas offering which is so significant in subject matter and so beautifully executed that it should be shown throughout the world. In its short running time it presents concisely and more faithfully than longer films a realization of war's futility, its waste, and the possibility of utter oblivion for all that the world holds dear. It is done in a unique combination of realism and fantasy, in a flow of rhythmic action which with remarkable sound effects and exquisite musical score, produces an overwhelmingly emotional effect. It is not without endearing humor and it has charm and beauty, but above all, its message is one most needed to touch the hearts of mankind in a war mad world.

Adolescents, 12 to 16

Splendid

Children, 8 to 12

Mature

MOTION • PICTURE • REVIEWS

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FEATURE FILMS

ABE LINCOLN IN ILLINOIS ♦ ♦

Raymond Massey, Gene Lockhart, Ruth Gordon, Mary Howard, Dorothy Tree. Screen play by Robert E. Sherwood. Direction by John Cromwell. RKO-Radio.

It is difficult for the present generation to visualize Abraham Lincoln, except as an idolized hero. This study presents him as a man with many faults but one who justly earned the reverence which we bestow upon him. It clarifies his character, humanizes him and gives an understanding of the real reluctance he felt towards accepting the great responsibility of the presidency of a nation torn by civil strife. The film tells the story of his life in Illinois, from the time he arrived in New Salem to do odd jobs and continue his elementary education, through the election which made him President, and ends with his departure for the White House. Lincoln, the simple, awkward young man with his endearing humor, his unflinching tact and his unswerving allegiance to honor, grows before our eyes in mental and spiritual stature into a man of destiny. The film interprets his unhappy romance with Ann Rutledge and his marriage with Mary Todd, which broadened his public life but brought him little personal happiness. Raymond Massey brings to the role a sympathetic understanding which is expressed in a masterful portrayal. Ruth

Gordon is remarkable as Mary Todd, a woman who loved her husband deeply but whose burning ambition made any real companionship impossible. The film is a significant and valuable contribution to an understanding of the man who rose from poverty surrounded by ignorance, superstition, and brutality, to receive the highest honor possible for the American people to bestow upon him, who led the country through the darkest period of its history, and whose life is the ideal expression of the principles of American Democracy.

Adolescents, 12 to 16
Very fine

Children, 8 to 12
Beyond their
interest

THE AMAZING MR. WILLIAMS ♦ ♦

Melvyn Douglas, Joan Blondell, Clarence Kolb, Ruth Donnelly, Edward S. Brophy, Donald MacBride, Don Beddoe, Jonathan Hale, John Wray. Story by Sy Bartlett. Screen play by Dwight Taylor, Sy Bartlett and Richard Maibaum. Direction by Alexander Hall. Columbia.

This is a highly entertaining detective farce in which Melvyn Douglas plays the role of *Mr. Williams*, a policeman, who has a knack of solving crimes and apprehending criminals. His interest in his work causes his fiancée (Joan Blondell) to break their engagement and in order to win her back he re-

sorts to all sorts of absurd schemes which keep the audience in gales of laughter. The dialogue is flippant and pert and in keeping with the diverting situations.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes



THE BIG GUY ◇ ◇

Victor McLaglen, Jackie Cooper, Edward Brophy, Peggy Moran, Ona Munson, Jonathan Hale, Edward Pawley, George McKay. Screen play by Lester Cole, based on a story by Wallace Sullivan and Richard K. Polimer. Direction by Arthur Lubin. Universal.

Victor McLaglen adds another capable characterization to his record, and Jackie Cooper shows unusual development for a young actor just emerging from juvenile parts. Direction is good. Beyond that the film is one of a long line of morbid, depressing prison pictures, highlighted by sensational escapes and killings. An enterprising boy is tricked into a scheme for aiding the escape of two criminals, and the temporary warden of the penitentiary, torn by his ambition for official advancement and his greed for money, conceals important evidence and almost brings about the boy's execution. All of this does little to engender confidence in public servants.

Adolescents, 12 to 16
Undermines feeling of security

Children, 8 to 12
Decidedly not



THE CISCO KID AND THE LADY ◇ ◇

Cesar Romero, Marjorie Weaver, Chris-Pin Martin, George Montgomery, Gloria Ann White. Suggested by the O. Henry character, "The Cisco Kid." Direction by Herbert I. Leeds. 20th Century-Fox.

The Cisco Kid is full of contradictions: sometimes he is the soul of generosity and elevated purpose and again he is the harbinger of death and a tormentor of the innocent. He is in his better mood when he rescues an orphaned baby from a covered wagon and devotes the ensuing months to the task of securing a gold mine for its lawful owner, the self-same baby. The background is filled with unsavory frontier characters, and much of the film is poorly done. Marjorie Weaver as a young school marm and the infant Gloria Ann seem an oasis of sweetness in a desert of iniquity. Romero's Latin heritage and his talent for singing make the part of The Cisco Kid spirited and halfway plausible.

Adolescents, 12 to 16
Confused standards

Children, 8 to 12
No

CITY IN DARKNESS ◇ ◇

Sidney Toler, Lynn Bari, Richard Clark, Harold Huber, Pedro de Cordoba, Dorothy Tree, C. Henry Gordon, Douglas Dumbrille. Based on Earl Derr Bigger's character of Charlie Chan. Screen play by Robert Ellis and Helen Logan. Direction by Herbert I. Leeds. 20th Century-Fox.

Even if one has a predilection for newsreel shots in general, those at the beginning of this film set the wrong tempo and prepare one for the present European war and not the pre-Munich crisis with which the picture deals. The action takes place during a black-out which lends a certain degree of atmosphere. Espionage, murder, munitions-smuggling and passport-forging all have a part in this mystery of many characters and many complications to the end that the audience is baffled for at least two-thirds of the performance. Sidney Toler is satisfactory as *Chan*, although improvement is necessary before he reaches the proficiency of Warner Oland in the well-known part.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Too involved



DAY-TIME WIFE ◇ ◇

Tyrone Power, Linda Darnell, Warren William, Binnie Barnes, Wendy Barrie, Joan Davis, Joan Valerie, Leonid Kinskey, Mildred Gover, Renie Riano. Story by Rex Taylor. Screen play by Art Arthur and Robert Harari. Direction by Gregory Ratoff. 20th Century-Fox.

Introducing a new slant on the old wife-versus-secretary idea. "Day-Time Wife" tells its tale to the tune of a laugh a minute. When *Jane*, (Linda Darnell) discovers that her husband, *Ken*, (Tyrone Power) is philandering with his secretary, she secures an office job for herself, hoping to be able to determine what infallible charm secretaries have that wives apparently have not. The situation becomes embarrassing, but very funny, when *Ken* and his secretary come face to face with *Jane* and her employer, who is a business acquaintance of *Ken's*. The film is exceedingly well cast. The story moves along swiftly and is the result of clever, carefully planned direction. Dealing with real, yet somewhat dubious situations, it is so presented as to offer lively, sophisticated entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
No

DESTRY RIDES AGAIN ◇ ◇

Marlene Dietrich, James Stewart, Mischa Auer, Charles Winninger, Brian Donlevy, Allen Jenkins, Warren Hymer, Irene Hervey, Una Merkel, Billy Gilbert, Samuel S. Hinds, Jack Carson, Tom Fadden, Virginia Brissac, Edmund MacDonald, Lillian Yarbo, Joe King, Dickie Jones, Ann Todd. Story by Felix Jackson. Suggested by Max Brand's novel, "Destry Rides Again." Direction by George Marshall. Paramount.

Anyone who likes a rip-roaring, gun-toting, undisguised Western will find "Destry Rides Again" as exhilarating as fireworks and more fun than a barrel of monkeys. The plot is the old one about an iron-nerved young sheriff who is called in to clean up a tough frontier town after the local bad men have instituted a reign of terror, but it is far from naively handled. Jimmy Stewart is something new in the way of a sheriff, and Marlene Dietrich is a dance hall queen with personality plus. Add to this setup the fact that, in the words of the preview program, the film was produced by the "renowned" Mr. Joe Pasternak and directed by the "eminent" Mr. George Marshall and you have the secret of its success. As *Destry*, Jimmy Stewart has a chance to step out of the kind of role in which he so often has been cast and to show more definitely than ever before his ability to assume a new personality. The cool, slow spoken, humorously philosophical *Destry* is a hero who bids fair to eclipse even such a beloved character as *The Virginian*. Miss Dietrich gives validity and new interest to a type of role which might have been tawdry in the hands of a less skillful artist. The cast is an extremely competent one and plays throughout with unusual zest.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No

GERONIMO ◇ ◇

Preston Foster, Ellen Drew, Andy Devine, Gene Lockhart, William Henry, Ralph Morgan, Chief Thundercloud. Screen play and direction by Paul Sloane. Paramount.

To all acquainted with the history of the Southwest the most blood-chilling name is that of the Apache, Geronimo, the cruelest and most demoniacal of Indian chieftains. It is believed that his family was wiped out by white men and his sole desire in life was to take revenge for his loss. There has been an effort to make the historical background seem authentic. Indian warfare was horrible and the hardships of the pioneers almost unbearable, but when detail is heaped on detail as realistically as it is in this film the audience is left in a state of exhaustion and depression. The story revolves around *General Steele*, a stern disciplinarian, and his young son just out of West Point, who rebels

against the unanticipated harshness of his father and precipitates a murderous raid by the Apaches. Preston Foster is very able as the *General's* most trusted officer, Gene Lockhart a particularly villainous scoundrel and Chief Thundercloud a remarkable figure of hatred and revenge. The only light note in the picture is supplied by the homely philosophy of the scout *Sneezzer* played by Andy Devine. "Geronimo" is too blood-curdling for children, and while the action is thrilling, many adults will hesitate to subject themselves to the nerve-racking experience of this super-Western.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE FLYING DEUCES ◇ ◇

Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner. Direction by A. Edward Sutherland. Boris Morros (R.K.O.)

Humorous continuity rather than a story describes this latest venture of Laurel and Hardy. It is mildly amusing to follow the pair from one predicament to another, each more impossible than the last. As two American fish merchants vacationing in Paris, they are spurned by two French girls; they join the Foreign Legion but refuse to work for a niggardly three cents a day. Hardy commits suicide and returns as a horse in his next reincarnation, and there the picture ends.

Adolescents, 12 to 16
Probably enjoyable

Children, 8 to 12
Good fun

FOUR WIVES ◇ ◇

Priscilla Lane, Rosemary Lane, Lola Lane, Gail Page, Jeffrey Lynn, Eddie Albert, Claude Rains, May Robson, Frank McHugh, Dick Foran, Henry O'Neill, Vera Lewis, John Qualen, John Garfield. Story by Fannie Hurst. Screen play by Julius J. and Phillip G. Epstein and Maurice Hanline. Musical director, Leo F. Forbstein. Direction by Michael Curtiz. Warner Bros.

"Four Wives" sequel to "Four Daughters," combines various elements of entertainment which will undoubtedly win general approval for the picture as a whole. The humor, though not at all subtle, is the kind that never fails to get a laugh. For audiences who like serious problems, there is a medical theme combining obstetrics and psychiatry, and the music loving public will enjoy the symphonic composition adapted by Max Steiner from a theme by Max Rabinowitch which forms the dramatic climax of the film. People who like babies should be more than overjoyed with the final scene in which no less than four infants occupy the center of the stage. In spite of its many entertaining qualities the production does not rate unstinted praise. The humor is too exaggerated to combine

well with the seriousness of the theme, and the repeated conversations about approaching blessed events might well be scaled down in the interests of artistry as well as taste. The member of the cast who gives the outstanding performance of this production is Eddie Albert.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No interest



THE GREAT VICTOR HERBERT ◆ ◆

Allan Jones, Mary Martin, Walter Connolly, Lee Bowman, Susanna Foster, Judith Barrett, Jerome Cowan, John Garrick, Pierre Watkin, Richard Tucker, Hal K. Dawson, Emmett Vogan, Mary Currier, James Finlayson. Based on a story by Robert Lively and Andrew L. Stone. Screen play by Russell Crouse and Robert Lively. Direction by Andrew L. Stone. Paramount.

Victor Herbert's well-loved music hath charms to soothe the breast of many a middle-aged movie patron who might otherwise be inclined to sigh for the good old days when artists like Fritz Scheff, Emma Trentini and Alice Nielsen sang light opera with classical perfection. More up-to-date audiences, conditioned to the modern popular technique, will be no less charmed by the melodies, and will be pleased with the fresh voice and appealing personality of Mary Martin, with Allan Jones' smooth tones, and little Susanna Foster's clear B flat above high C. Since Paramount owned the rights to the music but not to the librettos, new sets had to be devised, as well as a scenario which would include a medley of Victor Herbert's music without using sequences from his operas as they were wont to be produced. The story is not a biography of Victor Herbert, as the title might lead one to believe, but a romance of two opera stars who were his proteges. Allan Jones gives a clever portrayal of a conceited matinee idol who rides roughshod over the feelings and rights of his leading lady to introduce a new prima donna with whom he has fallen in love. When the new star, who has become his wife, outshines him with her brilliance, he sulks in his tent and is coaxed out again only to come to the assistance of his fourteen-year-old daughter (Susanna Foster) when she essays to substitute for her mother in an operatic performance. Walter Connolly is an excellent *Victor Herbert*; his benign presence in many scenes gives the whole production a warm tone of humanness.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Mature in story

THE HONEYMOON'S OVER ◆ ◆

Stuart Erwin, Marjorie Weaver, Patric Knowles, Russell Hicks, Jack Carson, Hobart Cavanaugh. Based on the play "Six Cylinder Love" by William Anthony McGuire. Screen play by Hamilton MacFadden, Clay Adams and Leonard Hoffman. Direction by Eugene Ford. 20th Century-Fox.

Donald and *Betty* start married life auspiciously with a new home and constructive ideas, but the serpent enters in the guise of a high-pressure salesman who persuades them to purchase an expensive car and introduces them to a gay country club set with parasitical tendencies. They become shackled with debts, and when *Betty* is involved in an accident damage suit, there is no money to pay the claim. Up to this point the story is well-written and appealing. Stuart Erwin is realistic as the harassed husband, Russell Hicks equally good as the adamant employer and Marjorie Weaver is very pleasing. The picture contains good dialogue and a high percentage of comedy. However, the final part of the film unfolds an escape from their difficulties which is far too simple and easy. The end would be more satisfying if they had been forced to pay for their mistakes in the coin of hard endeavor, and at least it would be true to life.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No



JOE AND ETHEL TURP CALL ON THE PRESIDENT ◆ ◆

Ann Southern, Lewis Stone, Walter Brennan, William Gargan, Marsha Hunt, James Bush. Story by Damon Runyon. Screen play by Melville Baker. Direction by Robert B. Sinclair. M. G. M.

When *Joe* and *Ethel Turp*, as representatives of the neighborhood served by *Jim* the mailman, fly to *Jim's* defense in his hour of need, they demonstrate the fact that, to Mr. and Mrs. Average American, the loyal and devoted public servant is something more than a mere cog in a great machine. Hastening to Washington, *Joe* and *Ethel* gain an interview with the President in a manner, not only amusing and unexpected, but also contrary to all accepted practices. This incident, and the *Turp* family's interpretation to the President of *Jim's* life, furnish the humor of the picture. During the interview, *Joe* is of real assistance to the sorely perplexed President who does not know what attitude to assume toward the remarks made by the leader of a foreign warring power. Although the picture shows the violation of postal regulations by *Jim*, a trusted employee, the reasons for the action more than offset the offense. One is returned a trifle too often to the amiable but heated arguments of *Joe* and *Ethel* as they relate the life of *Jim* the mailman. These discussions, however, afford

Lewis Stone an opportunity to portray an amused and tolerantly understanding President who steps down from his high position to walk hand in hand with the average citizen. Walter Brennan, as *Jim*, gives a convincing portrayal of idealistic and unselfish devotion to one great love.

Adolescents, 12 to 16
Good

Children, 8 to 12
No

LAW OF THE PAMPAS ♦ ♦

William Boyd, Russell Hayden, Steffi Duna, Sidney Toler, Sidney Blackmer, Pedro de Cordoba. Screen play by Harrison Jacobs. Direction by Nate Watt. Harry Sherman Productions (Paramount).

In this new adventure of the popular series the scene shifts to Chile, whither *Hopalong* and *Lucky* betake themselves to uncover the villainy which has resulted in the death of the daughter and son of fine old *Senor Valdez*. The mountain and range photography is beautiful as in most of the *Cassidy* pictures, and the riding is first-rate, but the story is obvious in its main course and devoid of original incidents. Steffi Duna adds a note of color by her dancing and flirtations.

Adolescents, 12 to 16
Mature

Children, 8 to 12
Too much violence

LEGION OF THE LAWLESS ♦ ♦

George O'Brien, Virginia Vale, Herbert Heywood, Norman Willis, Hugh Southern. Screen play by Doris Schroeder. Story by Berne Giler. Direction by David Howard. R.K.O.-Radio.

Out on the frontier a band of vigilantes, organized to maintain order, gets into the hands of an unscrupulous plotter who uses the organization to bully and defraud the honest citizens of the part of town lying across the river. A young lawyer rides down Main Street and immediately finds himself in the struggle and carries it through to a successful conclusion. This is an average Western with much melodrama, a little comedy, swaggering righteousness and unvarnished wickedness. George O'Brien is true to form as the hero.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
Too much brutality and drinking

THE NIGHT OF NIGHTS ♦ ♦

Pat O'Brien, Olympe Bradna, Roland Young, Reginald Gardiner, George E. Stone, Frank Sully, Russ Powell, D'Arcy Corrigan. Screen play by Donald Ogden Stewart. Direction by Lewis Milestone. Paramount.

It is difficult to imagine how a competent writer, a successful director, and a cast of seasoned performers could have created such a completely dismal production as this one. The story commences with the pitiful sight of two actors, *Dan O'Farrell* and *Barry Trim-*

ble, drinking themselves into such a state of irresponsibility that they arrive drunk at the theatre and ruin the opening of the play, of which *Dan* is author, and in which he and his wife are to play the leading roles. The next phase covers a period of twenty years, during which *Dan*, deserted by his wife, lives the broken-hearted, lonely existence of a down and out actor. When the audience is worn out with this mournful sequence and *Dan* has almost reached the end of his rope, light appears in the person of *Dan's* grown daughter. Though Olympe Bradna is a great relief to both *Dan* and the audience, the play soon returns to gloom with *Dan* dying from a heart attack, just when everybody is celebrating the success of his play with his daughter cast in her mother's part and himself in the role which he had originally intended to enact. The plot is pure hokum, using a variation of the "Laugh Clown Laugh" theme to moisten the eyes of susceptible audiences.

Adolescents, 12 to 16
No

Children, 8 to 12
No

OUR NEIGHBORS—THE CARTERS ♦ ♦

Fay Bainter, Frank Craven, Edmund Lowe, Genevieve Tobin, Mary Thomas, Gloria Carter, Scotty Beckett, Bennie Bartlett, Donald Brennan, Nana Bryant, Thurston Hall, Granville Bates, Edward McWade, Norman Phillips, Richard Clayton, Frank Reicher, John Conte, Martha Mears, Olof Hytten. Directed by Ralph Murphy. Paramount.

"Our Neighbors—The Carters" does not have a distinct plot but rather is a series of the problems and joys that a family of fine lively children can present to their parents. The small town setting provides atmosphere for these events, while the *Carter's* old friends *Bill* and *Mary Hastings* add the old, old slant that money cannot buy happiness. It is good wholesome entertainment, a bit inclined to drag in places, but good for a laugh here and a tear there. Although *Gloria Carter* was slated to steal the show, Mary Thomas as "Mattie" is the one you'll remember.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good

RENO ♦ ♦

Richard Dix, Gail Patrick, Anita Louise, Paul Cavanaugh, Laura Hope Crews, Hobart Cavanaugh, Louis Jean Heydt. Story by Ellis St. Joseph. Screen play by John Twist. Direction by John Farrow. R. K. O.

The metamorphosis of Reno from a small mining town of the early nineteen hundreds to its present status as the center of the get-divorced-quick industry is encompassed in the life history of one man. *John Shane* gains success and honor as a lawyer by fighting the battles of independent miners against the ruthless corporations. When the silver lodes

peter out and he finds himself unable to provide luxuries for his beloved wife and daughter, he discovers a provision in the Nevada residence laws which makes it possible to obtain divorces for his clients in six weeks' time. He never counts the cost in broken homes and shattered lives until his own wife and his daughter come under the malevolent influence of the system he has created. Stories of Reno are usually either sordid or unduly glamorous; this film is neither. It is a stirring drama of human lives with Richard Dix and Gail Patrick giving consistent and realistic interpretations of the two leading parts. If it is melodramatic and sentimental at times, it is still typical of the place and the period portrayed.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No



THE SECRET OF DR. KILDARE ◆ ◆

Lew Ayers, Lionel Barrymore, Lionel Atwill, Helen Gilbert, Nat Pendleton, Laraine Day, Sara Haden, Samuel S. Hinds, Emma Dunn, Walter Kingsford, Grant Mitchell, Alma Kruger. Story by Max Brand. Screen play by Willis Goldbeck and Harry Ruskin. Direction by Harold S. Bucquet. M. G. M.

Those who enjoyed the exploits of *Dr. Kildare* in former pictures will no doubt find his latest adventures equally entertaining. He is now firmly established as *Dr. Gillespie's* brilliant young assistant in a large metropolitan hospital and he chalks up another successful diagnosis of a baffling case. This time a socially prominent debutante is troubled with alarming symptoms for which no pathological explanation has been found and *Dr. Kildare* jeopardizes his position in the hospital to discover the trouble and to try what he rightly believes is the cure. Meanwhile, the gruff but lovable *Dr. Gillespie* has had a heart attack which necessitates postponing some experiments which he and *Dr. Kildare* had hoped to conduct to determine the efficacy of a new drug in the treatment of pneumonia. The public will glean from this film a smattering of information on the subject of hysteria, some curious and erroneous impressions of what sort of behavior is permissible for the staff and nurses in a fine hospital, and a liking for the engaging personality of Lew Ayers. However, if the *Dr. Kildare* series goes on diagnosing ailments, describing symptoms, and naming the medicines to be used in their treatment, it might be well if each film included a warning to the public that self-diagnosis is apt to be dangerous.

Adolescents, 12 to 16
Probably entertaining

Children, 8 to 12
No interest

THAT'S RIGHT, YOU'RE WRONG ◆ ◆

Kay Kyser, Adolphe Menjou, May Robson, Lucille Ball, Dennis O'Keefe, Edward Everett Horton, Roscoe Karns, Moroni Olsen, Hobart Cavanaugh, Ginny Simms, Harry Babbitt, Sully Mason, Ish Kabibble, Dorothy Lovell, Lillian West, Denis Tankard. Story by David Butler and William Conselman. Screen play by William Conselman and James Kern. Direction by David Butler. R.K.O.-Radio.

This is gay, tuneful entertainment perfectly suited to a holiday mood. Kay Kyser and his troupe of entertainers are invited to Hollywood to make a movie. In a screen test, Kay is given the role of a romantic gondolier who has to climb a trellis to bring his lady love down from a tower. Of course he is absurd, and he goes on being absurd throughout the entire picture, while May Robson, as his grandma, Edward Everett Horton, Adolphe Menjou and others add to the fun. If this cast were not enough, the music would insure the film's popularity. The production is one of the best in which radio favorites have starred.

Adolescents, 12 to 16
Very entertaining

Children, 8 to 12
Excellent



TOWER OF LONDON ◆ ◆

Basil Rathbone, Boris Karloff, Barbara O'Neil, Ian Hunter, Nan Grey, Vincent Price, John Sutton, Leo G. Carroll, Miles Mander, Lionel Belmore, Rose Hobart, Frances Robinson, Ralph Forbes, G. P. Huntley, Ernest Cossart, Ronald Sinclair, John Herbert-Bond. Screen play by Robert N. Lee. Direction by Rowland V. Lee. Universal.

"Tower of London" is a somber horror film about the dark historic period of the 15th Century when *Richard III* ascended to the throne of England by means of murder and intrigue. It is a succession of torture scenes, assassinations, and battles. Photographed against the settings of medieval castles and dungeons, the sinister characters plot their horrible crimes while the shadow of *Mord*, the deformed executioner, spreads like a symbol of evil over much of the action. The fact that it gives a realistic impression of the worst characteristics of that unhappy age is hardly enough to recommend it as entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
Horrible

SHORT SUBJECT

MARCH OF TIME, Issue No. 3, Vol. VI. . .

UNCLE SAM, THE FARMER ♦ ♦

Producers: The Editors of Time.

An excellent survey of agricultural conditions in the United States contrasts the mistakes of the war years 1914 to 1918 with the controlled methods now in use under the A. A. A. and warns the American farmer not to be misled by indications of quick profits from the present war in Europe. The

film smacks slightly of propaganda, as only the favorable view of present day agriculture is given, but it is an intensely interesting picture, showing the importance of soil conservation, pest control, seed improvement, food storage and other kindred subjects with emphasis on the importance of participation in farm projects by each member of the farmer's family.

Adolescents, 12 to 16
Educational
dull for them

Children, 8 to 12
Long and a little

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Miracles For Sale	August	That's Right, You're Wrong	December
Mr. Smith Goes to Washington	November	These Glamour Girls	September
My Fifth Avenue Girl	September	They All Come Out	July
N		They Shall Have Music	July
News Is Made at Night	August	\$1000 a Touchdown	November
The Night of Nights	December	Timber Stampede	July
Night Work	September	Too Busy to Work	November
Ninotchka	November	Tower of London	December
Nurse Edith Cavell	September	20,000 Men a Year	November
O		Two Bright Boys	October
The Old Maid	August	U	
On Borrowed Time	July	U-Boat 29	November
\$1000 a Touchdown	November	Undercover Doctor	July
Our Leading Citizen	August	The Underpup	September
Our Neighbors, the Carters	December	Unexpected Father	August
P		The Unknown Soldier Speaks	November
Pack Up Your Troubles	November	W	
The Private Lives of Elizabeth and Essex	October	Way Down South	August
R		We Are Not Alone	November
The Rains Came	October	What a Life	October
Range War	September	When Tomorrow Comes	August
The Real Glory	October	Winter Carnival	August
Remember?	November	The Wizard of Oz	September
Reno	December	The Women	September
Rio	October	SHORT SUBJECTS	
The Roaring Twenties	November	Acres of Plenty	November
Rulers of the Sea	October	Be Your Age	November
S		Information Please No. 1	November
The Saint in London	July	Information Please No. 2	November
Second Fiddle	July	March of Time, Volume VI—	
The Secret of Dr. Kildare	December	Issue No. 1, Soldiers With Wings	November
The Spellbinder	August	Issue No. 2, Battle Fleets of England	November
Stanley and Livingstone	September	Issue No. 3, Uncle Sam, the Farmer	December
		March of Time No. 13	September
		Peace on Earth	December

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MRS. DONALD GLEDHILL, Chairman

1734 North Fuller, Hollywood

December 1939

Bulletin No. 3

DOCUMENTARY FILMS

"Documentary" is rapidly becoming a catch-word, but nevertheless, contributes to the motion picture vocabulary a useful designation for films on social themes, or films which use variations of the newsreel technique.

By stricter definition the good Documentaries are more than merely pictures with a purpose. Their essence is people--real people, not actors. In contrast to ordinary entertainment subjects, the Documentaries are concerned not with the romances, but with the everyday lives of individuals, their jobs, the public utilities which serve them, and the social forces which surround them.

To many of us the world of the manual worker exists only objectively; we have no personal comprehension of the skillfully trained hands, the accurate eyes, the slowly-gained experience of a good rail clerk, a competent fisherman or expert in the interlocking crafts necessary to the making of a book. But in three notable films English documentary producers have impressed upon their public: (a) the efficiency of their General Post Office ("Night Mail") revealing unexpected drama in the practical business of transporting mail; (b) have shown the importance to an island people of the fishing industries, ("North Sea"); (c) have given visual form to the romantic history of transferring human thought to paper, from prehistoric picture-writing days down to modern production of books. ("Cover to Cover")

Among Documentaries produced in the United States have been "The Plough that Broke the Plains," "The River" and "The City." Some of the "March of Time" releases and Hollywood studio short subjects are also documentary in feeling. Since adaptation of imported ideas is essential to vitality,

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the Documentary in this country is being given an unmistakable "made in the U.S.A." treatment which changes it from the English models. So far, American films of this type have placed greater emphasis on natural forces than upon human relationships. "The Plough That Broke the Plains" shows how our mid-continent was turned into a dust bowl. "The River," with a hauntingly beautiful commentary, is a portrait of the Mississippi, its size, its terrifying power in flood and its usefulness when curbed and properly controlled.

As any selection from the appended bibliography will reveal, the Documentary movement has had unusually eloquent and literate apostles. Developed originally in England by an enthusiastic group of young people led by John Grierson and Paul Rotha some ten years ago, a growing number of producers and directors now contribute to its current wide importance. In the United States the outstanding name is that of Pare Lorentz, but there is every indication that he is but the first of many Americans who will use and expand this cinematic technique.

SOME DOCUMENTARY FILMS

And Their Directors

- "Housing Problems," 1935; a document of slum-clearance in London, using the personal interview method. Director: Edgar Anstey. Producer: John Grierson.
- "Nanook of the North," 1920; a film of Eskimo life around a trading post in the Hudson Bay Territory. Director: Robert Flaherty. Production: For Reveillon Freres, N.Y.
- "The Plough That Broke the Plains," 1936; a film of soil erosion and conservation. Director: Pare Lorentz. Production: Resettlement Administration, U.S. Government.
- "The River," 1937-38; a film of the Mississippi River and TVA scheme. Director: Pare Lorentz. Production: Resettlement Administration, U.S. Government.
- "The City," 1939; a film of model suburban city planning. Production supervisor: Oscar Serlin.
- "The Face of Britain," 1934-35; a film of the natural and scientific planning of Britain with reference to the power of coal and electricity. Director: Paul Rotha. Production: G.B. Instructional, London.
- "Cover to Cover," 1936; a film about books, their history,

- writing, and printing. Director: Alexander Shaw.
 Producer: Paul Rotha.
- "Air Outpost," 1937; a film of 24 hours at an air-port on the Persian Gulf. Director: John Taylor. Producer: Paul Rotha.
- "Smoke Menace," 1937; a film of the contribution being made by new forms of fuel to the problem of smoke abatement. Director: John Taylor. Producer: John Grierson.
- "Night Mail," 1936; the nightly journey of the Postal Special from London to Scotland. Director: Harry Watt. Producer: John Grierson.
- "North Sea," 1938; a semi-story film of ship-to-shore radio service off the North-east coast of Scotland, with the townsfolk of Aberdeen and the radio-operators at Wick Radio Station. Director: Harry Watt. Producer: A. Cavalcanti.
- "The Song of Ceylon," 1934-35; a dialectic film of old and new Ceylon showing the influence of Western civilization on native life. Director: Basil Wright. Production: John Grierson with the Ceylon Tea Propaganda Board.
- "The Face of Scotland," 1938; a film of Scottish character and tradition. Director: Basil Wright. Producer: John Grierson.

Documentary films are seldom exhibited in commercial theaters in the United States, but information about prints for special showings may be secured from the following sources:

American Film Center, Rockefeller Center, New York.
 Museum of Modern Art, Rockefeller Center, New York.
 Academy of Motion Picture Arts & Sciences,
 1201 Taft Building, Hollywood, California.

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Survey Graphic, December 1938, p. 595-600.

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Theater Arts Monthly, March 1938, p. 186-197.

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Magazine of Art, July 1938, p. 392-9.

"Pare Lorentz: Head Man of Government Motion Pictures."
W. L. White. Scribner's, January 1939, p. 7-11.

"The Story of the Documentary Film." John Grierson.
Fortnightly Review, August 1939.

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SPECIAL COMMITTEE ON MOTION PICTURES

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Bulletin No. 4

MAY 1940

Convention Number

SUGGESTED REFERENCE MATERIAL
FOR MOTION PICTURE STUDY
IN A.A.U.W. PROGRAM PLANNING

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SUGGESTED REFERENCE MATERIAL FOR MOTION PICTURE STUDY IN A.A.U.W. PROGRAM PLANNING

In the last few months before the outbreak of the war more well-written books about the movies appeared than during the several previous years. This was to be expected from an apparent ten-year publication cycle. "The Great Train Robbery" in 1905 opened the screen to story-telling drama but it was 1915-1918 before the new medium became well enough established to develop a literature. After ten years the silent film had reached its height and a noteworthy collection of books analyzed its achievements and artistry. The coming of sound between 1929 and 1931 brought only technical treatises at first, but was followed by a flood of books re-evaluating motion picture art in the new terms. Publication continued at the rate of about half a dozen titles a year, until in 1939, ten years after sound, it became apparent that both the publishers and the public were receptive to another cyclic series based on the remarkable development of the talking screen.

From the resources of such specialized libraries as that of the Academy of Motion Picture Arts and Sciences in Hollywood, the Museum of Modern Art in New York and the New York Public Library it is possible to compile extensive bibliographies. But for either general readers or A.A.U.W. study groups outside the largest cities such lists are only tantalizing. The average public library will have on its shelves several times the amount of reference material on the game of chess, for instance, that it will have on motion pictures which are a major entertainment and cultural interest of three-quarters of the American public.

Of the six interest fields for which national committees have been set up by the Association, motion pictures may be related to four -- Education, International Relations, Social Studies, and the Arts.

The California State Division is the first to initiate a Special Committee on Motion Pictures, largely as a result of the outstanding achievement of the Los Angeles Branch in its ten-year publication of "Motion Picture Reviews," which a year ago received state sponsorship and support. This little monthly magazine has won the respect of teachers and librarians throughout the country for the scholarship and integrity with which it is edited.

Along with study groups devoted to the member interests in Art, International Relations, Book Reviewing, Social Welfare, Education, and Drama, the modern Motion Picture would seem to have a logical and important place in A.A.U.W. program planning.

From the observations of the special committee on the subject during its introductory year in California, the potential study interests of A.A.U.W. film-goers would seem to come under the following headings:

1. GUIDANCE IN PERSONAL ENTERTAINMENT.
2. EVALUATION OF FILMS FOR YOUNG PEOPLE.
3. VISUAL EDUCATION IN THE CLASSROOM.
4. SOCIAL AND MORAL INFLUENCE OF THE SCREEN.
5. THE MOTION PICTURE AS AN ART FORM.
6. BACKGROUND AND HISTORICAL STUDY.
7. THE MECHANICS OF PICTURE MAKING.
8. THE SCREEN AS "PLATFORM AND PULPIT."

1. GUIDANCE IN PERSONAL ENTERTAINMENT

Entertainment is too much an individual matter for absolutes in its definition, but a candid examination of the majority interests in any group may well serve as a starting point from which to undertake a study program. It is important, however, to make a clear distinction between one's personal preferences or enjoyment and the more objective values in any particular film.

"Motion Picture Reviews", our own A.A.U.W. magazine, heads the list of reliable evaluators of current releases. Other good reviews are found in "Time" magazine, "The New Yorker", the "Christian Science Monitor" and local dailies and columns available in every community.

Of decided help in personal choice is the 60-page pamphlet COURSE IN MOTION PICTURE APPRECIATION by Sterner and Bowden. Although originally intended for classroom use, its outline form and unit headings direct attention to such important elements as acting, direction, sets, photography, sound and music, and provide a handy yard-stick for general reference. AMERICA AT THE MOVIES by Thorp, a recent book which should be available in most libraries, is another help. Chapters on "What Movie Tonight?", "Glamour", and "Cinema Fashions" will furnish clues as to why you like one film better than another.

2. EVALUATION OF FILMS FOR YOUNG PEOPLE

Again our "Motion Picture Reviews" heads the list, this time because of its careful distinctions as to age-suitability. Starting from the premise that no child under 8 years of age should be taken to any movie, the reviews are graded for "Children 8 to 12"

and for "Adolescents, 12 to 16". Specific comments point out which films require adult interpretation and which may be too exciting for small children. These welcome notations are in addition to the well-written critical summaries.

The most detailed analyses of the effects of films on young people are undoubtedly the ten books published as the "Payne Fund Studies" in 1933, the best-known being a journalistic popularization of the other nine under the title OUR MOVIE MADE CHILDREN by Foreman. The nearly 3,000 pages and distinguished list of authors responsible for these physical, psychological and sociological investigations would seem to give them major importance. However, it is well to remember that the studies are now more than seven years old and that charges of sensationalism and anti-motion picture bias have repeatedly been made against the entire project.

"Photoplay Appreciation Study Material for Schools, Clubs and Libraries", edited by Ryllis Hemington for the Public Relations Department of Fox West Coast Theatres, is a valuable source of information on current films. Frankly sponsored by the motion picture industry, these articles and reprints are intended as an aid to serious students and study groups of all ages. They include the work of such experts as Bruno Ussher on Film Music and Laura O. Vruwink on Films for Children. FILM AND SCHOOL by Rand and Lewis is another help. Written for older boys and girls as well as for their parents and teachers, it includes chapters on "How Moving Pictures Interpret Life", "Rating Scales and Reviews", and "Moving Pictures, a Social and Economic Force". The whole book is meticulously done and can be used as a guide to evaluation.

3. VISUAL EDUCATION IN THE CLASS ROOM

This field is of particular interest to teachers, since

it considers the film as a teaching tool for such subjects as science, history, social studies and the arts. It is important to remember that nearly all school film is of a different width than theatrical film. The film used in commercial theatres is 35mm. whereas nearly all school and amateur film is 16mm. As the two sizes require entirely different projection equipment, the regular studio-made releases are available to schools only when they have been especially reprinted in the smaller size.

In the last two years, however, the motion picture industry has responded to requests to release to schools the wealth of instructional material in its vaults. Two long-term projects have been supervised by educational authorities of the highest standing. Five hundred short subjects were selected by reviewing panels as most useful in connection with art and music, literature and biography, the sciences, the social studies, history, sociology, religion, health and sports, hygiene and the vocations. Through the cooperation of the studios these may now be leased by schools from Teaching Film Custodians, Inc., 25 West 43rd Street, New York City, on terms noted in a "Catalog of Films for Classroom Use." Also limited to school use, but of great significance is the "Human Relations Series of Films" on which data may be secured from the Commission on Human Relations of the Progressive Education Association, 45 Rockefeller Plaza, New York City. About 40 films are described, each being a self-sufficient excerpt from such features as "Captains Courageous", "Story of Louis Pasteur", "Men in White", "Black Legion", etc., dramatically presenting some human problem which calls for thought and discussion. Every teacher will find the pamphlets stimulating, whether or not her school is equipped to use the films.

Two books of obvious usefulness and scholarship in their fields are Harvard's THE SOUND MOTION PICTURE IN SCIENCE TEACHING, by Rulon, and Yale's MOTION

PICTURES AS AN AID IN TEACHING AMERICAN HISTORY, by Wise. The University of Chicago press has published Brunsetter's HOW TO USE THE EDUCATIONAL SOUND FILM and Devereux' THE EDUCATIONAL TALKING PICTURE as manuals of general instruction. Dale, MOTION PICTURES IN EDUCATION (a source book for teachers and administrators) and Hoban, VISUALIZING THE CURRICULUM are also excellent.

4. SOCIAL AND MORAL INFLUENCE OF THE SCREEN

One of the best ways to begin a group study on the motion picture would be to write to the editor of one of the two Photoplay Study Guide series which have been such a valuable contribution to the screen's pamphlet literature. Harold Turney of the Drama Department of Los Angeles City College edits one of these series on the West Coast under the title "Film Guides". His pamphlet on "The Private Lives of Elizabeth and Essex", for instance, includes the complete cast and credits, an article on the manners and customs of the Elizabethan period, an article on the history of Elizabeth's reign, a discussion of the dramatic approach to the film, a review of the art, design and photographic problems, a detailed commentary on the music, notes on the make-ups used, production statistics, a discussion outline listing thirty analytical questions, a bibliography of books on the history, art and costumes of the period, and some 20 clearly reproduced illustrations. The similar series edited on the East Coast by William Lewin and Max Herzberg for the Department of Secondary Teachers of the National Education Association, includes "Photoplay Studies" on outstanding films and "Group Discussion Guides" from a more mature viewpoint. Both series have active cooperation from the studios, the articles being written by various teachers and coordinated by the editors.

THE MOVIES ON TRIAL by Perlman is a compilation of such essays as "Stories I'd Like to See Screened" by William Lyon Phelps, "The Movies and the Community" by John Haynes Holmes and "Chewing Gum Relaxation" by William Allen White. Margaret Throp's AMERICA AT THE MOVIES also belongs in this section as does THE RISE OF THE AMERICAN FILM. In this "critical history" Lewis Jacobs has related the changing content of America's films to the changing times of the nation. He begins with the "wonderfully real" motion pictures first shown at Koster and Bial's Music Hall in April 1896, and ends with a discussion of the significance to our public of such films as "Blockade" and "Confessions of a Nazi Spy". Davy's FOOTNOTES TO THE FILM will be useful here as in #7.

Vreeland's FOREMOST FILMS OF 1938, while intended only to be a collection of condensed scripts and a yearbook, contains much critical and analytical material about the films mentioned and deserves a place in any list of this kind.

Another current summary is included in the annual report of Will H. Hays under the title "The Motion Picture in a Changing World".

Hollywood's self-censorship is described in Martin's HOLLYWOOD'S MOVIE COMMANDMENTS and Quigley's DECENCY IN MOTION PICTURES. Magazine articles on this subject are also available in most public libraries.

Much writing on the social influence of the movies has centered around such national legislative proposals as the Brookhart Bill, 1928, the Petten-gill Bill, 1936, and the Neely Bill, 1939-40, all intended to prohibit the block booking of motion picture product. Pamphlet material in support of the Neely Bill may be obtained from the A.A.U.W. National Headquarters and from the Motion Picture Research Council in San Francisco.

The opposing viewpoint of the motion picture industry may be secured from the Hollywood offices of the Motion Picture Producers and Distributors of America, or from Mr. C.C. Pettijohn, General Counsel for the M.P.P.D.A. in New York City. As so much of this argument has been printed in the Congressional Record, congressmen and senators are also another source of up-to-date printed material.

A new magazine called "Films" has undertaken to serve as a "quarterly of discussion and analysis". The first two issues indicate value in both the social and artistic fields.

5. THE MOTION PICTURE AS AN ART FORM

Sometimes referred to as "the only new art of the twentieth century" or less flatteringly as a "vampire art" taking whatever graces it may from painting, music and the legitimate stage, the film has steadily developed its own techniques and talents. Vachel Lindsay was an early champion of the movies, and his ART OF THE MOVING PICTURE, first published in 1915, boldly compares the flexibility of plays-on-film with the limitations of plays-on-the-stage, suggesting that sculpture-in-motion and painting-in-motion will help make the motion picture a truly great art. Gilbert Seldes has contributed many articles and three books--THE SEVEN LIVELY ARTS, 1924, with two sections devoted to the movies, including a chapter on Charlie Chaplin, AN HOUR WITH THE MOVIES AND THE TALKIES, 1929, and THE MOVIES COME FROM AMERICA, 1937, with an introduction by Mr. Chaplin.

Part four of Adler's ART AND PRUDENCE examines motion pictures as an art directly related to human behavior. Arnheim's FILM is entirely devoted to aesthetic conceptions of the cinema. Spottiswoode in

A GRAMMAR OF THE FILM analyzes the effective use of various techniques developed in England, France, Russia and Germany. Paul Rotha's THE FILM TILL NOW, A SURVEY OF THE CINEMA is usefully divided into two parts, "the actual" and "the theoretical", and consequently is an excellent basis for study. His MOVIE PARADE is a remarkable collection of illustrative "stills" with connecting text. Rotha's two other books, both called DOCUMENTARY FILM but published by different houses three years apart, should be mentioned in this section for their comments on general art in motion pictures as well as the more specialized documentary form. FILM AND THEATRE, by Allardyce Nicoll, Professor of the History of Drama, Yale University, is a good reference which may be found in many public libraries. Jacobs' THE RISE OF THE AMERICAN FILM, the Sterner and Bowden COURSE IN MOTION PICTURE APPRECIATION, and William Lewin's PHOTOPLAY APPRECIATION IN AMERICAN HIGH SCHOOLS are useful also in a study of motion picture art.

Anderson's THE AMERICAN THEATRE includes Fulop-Miller's "The Motion Picture in America"--a pictorial history. FICTION AND THE SCREEN by Ortman is a unique contribution to film literature in that the author contrasts "westerns" and "musicals" with Greek and Roman drama, showing that no matter how widely separated in time, the audience interests and many of the dramatic forms are analogous. Two books on writing for the screen, both by women active in Hollywood production, are HOW TO WRITE AND SELL FILM STORIES by Frances Marion and FOUR STAR SCRIPTS by Lorraine Noble. Much has been written about music in motion pictures, the best books being FILM MUSIC by Kurt London, MUSIC FOR THE FILMS by Sabaneev (a translation from the Russian) and the recent A SMATTERING OF IGNORANCE by Oscar Levant which includes an informal but informative account of how several well-known

musical scores for motion pictures were composed. Most of the books on cinematography are very technical, but THE CINEMA AS A GRAPHIC ART by Vladimir Nilsen is also interesting from the viewpoint of theory.

6. BACKGROUND AND HISTORICAL STUDY

The standard and most comprehensive history of the movies continues to be Terry Ramsaye's two-volume MILLION AND ONE NIGHTS, published in 1926, and fortunately widely available in public libraries. Hampton's A HISTORY OF THE MOVIES is a single volume covering the same period. THE HISTORY OF MOTION PICTURES by Bardesche and Brasillach explains the early European developments, and carries the story of foreign films through the years covered for America by Mr. Ramsaye. The two can be used together to good advantage. Jacobs' RISE OF THE AMERICAN FILM, the most up-to-date history, and Rotha--THE FILM TILL NOW should also be featured in this list. Lewis--THE MOTION PICTURE INDUSTRY is one of the best analyses of the industry from a commercial viewpoint. It was done for the Harvard School of Business Administration. Much historical material is to be found in biographies, among these being William C. deMille's recent HOLLYWOOD SAGA, Fowler's FATHER GOOSE, the story of Mack Sennett, Sinclair's WILLIAM FOX, Drinkwater's THE LIFE AND ADVENTURES OF CARL LAEMMLE, Goldwyn's BEHIND THE SCREEN, Griffith's WHEN THE MOVIES WERE YOUNG, and Irwin's THE HOUSE THAT SHADOWS BUILT. THE AMERICAN FILM by Rideout reviews a wide selection of outstanding sound films, and Davy's FOOTNOTES TO THE FILM is one of the most inclusive surveys of the motion picture industry from the British viewpoint. Colorful accounts of motion picture history in Russia, Germany, France, India and Japan have been published in English but are ordinarily avail-

able only in the largest libraries and in such special collections as that of the Academy of Motion Picture Arts and Sciences.

7. THE MECHANICS OF PICTURE MAKING

There is more readily accessible study material in this section than in any of the others. Kiesling's TALKING PICTURES, HOW THEY ARE MADE heads the list since the author is a studio authority and it is one of the most complete. Floherty's MOVIEMAKERS is a good picture-analysis of the various studio departments. Naumberg-WE MAKE THE MOVIES is made up of chapters written by leaders in studio creative branches. Pryor's LET'S GO TO THE MOVIES is also divided into chapter-sections on story, direction, players, costumes, etc. MOVIE WORKERS, edited by Alice V. Keliher (A Picture Fact Book) is particularly good for use with children but will be interesting to older students as well. It contains photographs of early projection machines and a diagram of a large studio set showing placement of lights, cameras, etc. Even children can be taught with a book like this one to be interested in more than just the story of the pictures they see. HOW THEY MAKE A MOTION PICTURE by Hoadley and Freulich is another good "how it is done" book, profusely illustrated. Davy's FOOTNOTES TO THE FILM has a section devoted to studio work. The only really good general explanation of cartoon production is the 1940 FILM GUIDE'S HANDBOOK, CARTOON PRODUCTION, edited by Harold Turney. MOTION PICTURE SOUND ENGINEERING edited by the Academy of Motion Picture Arts & Sciences is the authoritative although highly technical reference in its field and Klein's COLOR CINEMATOGRAPHY is similarly the advanced manual for that subject.

FILM FACTS, 1940, compiled by the industry, is the most readily available and up-to-date collection of general statistics.

Many titles listed in this Bulletin are British publications, but they are finding their way into American libraries. Two particularly good titles are FILM TECHNIQUE by Pudovkin and THE ART OF FILM PRODUCTION by Buchanan. Their value lies in their discussion added to a description of motion picture mechanics.

8. THE SCREEN AS "PLATFORM AND PULPIT"

During the past few years the Hollywood studios have challenged public interest with so many productions of marked and often controversial social significance that a study program could be developed from films of this period. These would include such pictures as "Grapes of Wrath", "Dr. Ehrlich's Magic Bullet", "Of Mice and Men", "Juarez", "Confessions of a Nazi Spy", "Blockade", "One Third of a Nation", "The Life of Emile Zola", "Nurse Edith Cavell", "Abe Lincoln in Illinois", "Mr. Smith Goes to Washington" and the remarkable series of historical short subjects produced by Warner Bros. and Metro-Goldwyn-Mayer.

Mentioned under several previous classifications but equally valuable here are Jacobs--THE RISE OF THE AMERICAN FILM, Thorp--AMERICA AT THE MOVIES, Davy--FOOTNOTES TO THE FILM, Kiesling--TALKING PICTURES, Rotha--THE FILM TILL NOW, and Seldes--THE MOVIES COME FROM AMERICA.

The pattern of topical films on the present war is yet to be established, but in this connection the pamphlet "Memo on the Movies, War Propaganda, 1914-1939" by Winifred Johnston is interesting if

argumentative reading. The April 17, 1940, issue of the theatrical weekly "Variety" featured a comparable review. The general subject of "Propaganda and Motion Pictures" was discussed in some detail in the November, 1939, issue of this Bulletin (No. 2).

Development of the documentary film movement has also been traced in a previous issue of this Bulletin--December, 1939 (No. 3). The two books by Paul Rotha titled DOCUMENTARY FILM are the basic texts in this field. Magazine articles are also available on the new American documentaries "The City" and "The Fight for Life" produced by Pare Lorenz who made "The River".

How far the screen will go toward becoming a "platform" for national debate will depend largely upon public reactions during the next few months. And the progress of this development may well provide a basis for a most stimulating group-study in the field of motion pictures.

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